

disorder

magazine

free

JUNE
2008



THAT PASTY MAGAZINE FROM CIRR 101.9FM

they shoot horses, don't they? the vancouver nights dandi wind
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june 2008

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The cliché goes, "All good things come to an end." To avoid losing my writer's integrity, I've been racking my brain to find another way of saying it. But alas, I suppose clichés became what they are for a reason. And so I write my last editorial as editor of Discorder magazine. The ride has been a great one, with many friends made and many experiences gained, and I am sad to see it go. But I am certainly looking forward to whatever comes next.

Of course, with endings come beginnings. Many of the artists that we are covering this month have all closed chapters in their lives and begun new and exciting ones, with shiny new records in hand. Our highlight this month is funky poppers Hey Ocean! (it's been a while since we've had a local band front and centre), who have turned the page from new kids on the block and debut album to local veterans and a mature performance on their sophomore album, *It's Easier To Be Somebody Else*. These guys work hard, writing, playing, touring, laughing and filling rooms across Canada they've never even been to. Our local features, the Awkward Stage and the Clips, have both started something new by partnering with record labels to support them on their journey. To spread our musical tastes all over the map, our backpage Q&A features blues singer extraordinaire, Nididi Onukwulu, who splits her time between Toronto and Vancouver, and releases her second album, *The Contradictor*, this month as well. Also on the cards for the June issue are the Jealous Girlfriends, our only out-of-towners from Brooklyn, New York, who will be making a stop in Vancouver on June 12 during their cross-continent tour.

Speaking of new beginnings, and before I go, I would like to introduce a new addition to the team. Melissa Smith joins us as Discorder's new Under Review editor. We welcome her and hope she enjoys her stay. In the next few months, we will introduce our new editor, so stay tuned.

When things do come to an end, it is important to look back and see what was gained, what was learned and say thank you to those who helped us along the way. There have certainly been some highlights during my time as editor of Discorder, my favourites being interviews with Corb Lund, George Stroumboulopoulos, Hawkley Workman and most recently, Hey Ocean! But I have also enjoyed learning so much about magazine production, meeting the many publicists that supply the mag with great content and the artists we feature who play such good music. And, of course, I have had an amazing time with the Discorder staff and writers, and would like to thank them all for the time and effort they put into the magazine.

As for me, I'm starting a new chapter and move on to pursue my own music with great ambition, excitement and hope. So, you never know—you may see me back here on the pages of Discorder sooner than you think.

Stay independent. Stay local. So long, Discorder.

HELP WANTED:

Discorder Magazine is seeking an Editor

DISCORDER Magazine is a special project of CITR 101.9 FM, the campus and community radio station at the University of British Columbia. DISCORDER is published 11 times a year by UBC's Student Radio Society and distributed for free throughout Vancouver.

POSITION DESCRIPTION:

The editor is responsible for the written content of the magazine (ie, story ideas), collecting, organizing and editing all text submitted, recruiting and organizing volunteers, managing the Discorder website, and other basic administration tasks. The editor must also involve CITR members in the production of the magazine, work closely with other Discorder and CITR staff, and communicate with record labels, publishers, and other industry contacts.

This is a demanding volunteer position that requires a serious commitment. The editor is creative head of the magazine as well as the main organizer. The role of the editor is to fulfill the magazine's mission/mandate as well as facilitate the ideas of volunteers. The editor reports to the CITR Station Manager and will also work closely with other CITR staff and the Student Executive. The editor is expected to attend CITR Executive meetings and hold weekly office hours at CITR (4 hours per week).

QUALIFICATIONS:

As the creative director of a music and arts magazine, applicants require strong knowledge of current independent and local music, art and culture. As the head editor, applicants must be excellent writers with a good grasp of language, spelling and punctuation. Experience in alternative/independent media is preferred but not required. Knowledge of desktop publishing is an asset. Other requirements include strong organizational and communication skills, strong initiative, leadership ability, experience with volunteer management, and the ability to work under pressure.

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riff

BY

BRYCE DUNN

POP

Greetings record lovers! It's June already? Before I sweat myself to death in my overheated apartment I must tell you of the newest batch of wonders that have crossed my path. Firstly, no sooner had I received the Meth Teeth 7" that appeared in last month's column, than the pony express showed up and dropped off another square surprise from Sweet Rot Records. The local label gets down and dirty with the Blank Its from Seattle this time around, and the results are downright super. Admittedly, I was a little unimpressed with this band's full length on Empty Records a year or so back: I think their typically short and spastic garage tunes are better suited for seven-inch attention spans, so thankfully I'm given some proof for my pudding with "Windows Are Dirty". A crunchy riff chugs its way through a barely two and a half minute stretch of pounding drums and lumbering bass licks, while singer Justin's trademarked "underwater" vocal style keeps me reaching for the needle so I can retrace my steps, 'cause who knows what the heck he's talking about? "Divorce" is on the flipside, and this one bounces along with the aid of Betsy's bottom end, playing nice even though there's a lyric about being left in the back of a car permeating throughout. Two songs of snappy, discordant fun here and definitely worthy of some playtime on the old hi-fi. (Sweet Rot Records, P.O. Box 78025 Vancouver BC Canada V5N 5W1 myspace.com/sweetrotrecords).

From our pals at Mint Records, the denim-donning ladies in Vancouver get us primed for the release of their upcoming full-length Canadian Tuxedo with a two-song teaser. It's "Obvious" from the first note of the title track that these gals have a hit on their hands. With only Eden's Bangles-inspired single verse driving the melody, the rest of the group fills the space graciously with well-placed handclaps, Becca's driving fuzz bass and Megan's frolicking keyboards. "Distance" works a similar formula where vocal interplay leads the charge along with some crisp drum work from CC Rose. Also, I salute anyone who can take the word "trees" and turn it into "T-U-R-A-A-A-A-A-A-A-A-A-A-S!" and make it sound fantastic. If these tracks are any indication of what's to come, you should be very, very excited—I know I am.

Those of you keeping tabs on Immaculate Machine's growing fan-base can now add most of Mainland China to the list as they've scored an unprecedented coup with a Mandarin translation of "Dear Confessor" (from last year's *Fables* full length) newly christened as "Wo Xiang Tanbai". Seems that CBC Radio 3 head honcho Grant Lawrence joked that after the Victoria trio recorded French versions of their perfect pop songs, the gauntlet was laid down for an Asian adaptation. Up to the challenge and convincingly so, the band succeeded in turning the aforementioned song into something beyond even their expectations. Now Grant is eating a whole lot of crow AND dumplings for his efforts. Not be to outdone, "Won't Be Pretty" is a soothing number featuring a prominent female/male call & response vocal atop a swaying backbeat. It sings the praises of a relationship that looks good on paper, but doesn't always print well. However, this single will look good to fans of the Island City combo, so snatch it up where you can. (Mint Records, P.O. Box 3613 Vancouver BC Canada V6B 3Y6 www.mintrecs.com).

Lastly, Vancouver's noisemongers Shearing Pinx give the East Coast a taste of what has eluded them up until now both on record and in live formation. As you read this, the Pinx assault will have traversed this great nation forth and back with a stop in Halifax for the Obey Convention, a festival of the musically and literary adventurous and in tow will be their Haruspex EP, three songs of equally experimental sounds ready for the taking. "Negaman" blasts out some scatto riffs both at the start and finish, whilst in the middle is a series of guitar picking, tuning twists and some hidden vocal samples. "No/Face" is a mainly instrumental barrage recorded live off the floor in a radio station in Davis, California while "Sinking Ship" tries to capture the Pinx in their live element, with guitar pedals and other effects bringing the driving force behind the frenzy. My guess is this limited pressing of no-wave noodling has been a hot commodity with their friends, so best give the band a call and get your copy while it lasts. (Divorce Records, www.divorcerecords.ca).

the awkward stage

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SWANK:
CAMPFIRE PSALMS

film

Film
strippedstripped
by melissa smith

It's not usual to find a CD review in the film section, but Vancouver group Swank is not your average band. The band's second release, 2005's *The Survival Issue* received accolades for its accompanying 30-page booklet of pulp inspired original artwork. How to top that for album number 3, *Campfire Psalms*? Producer Howard Redekopp (Tegan & Sara, New Pornographers, Mother Mother) lends his talent, not only as producer, but on vocals, percussion and keys as well. In addition, a lyric book in the form of a hymnal is included which contains a moral summary of each song. This being the church of Swank, the tutorials are not exactly what you might get in Sunday school. For example, the lesson for 50s-inspired ballad, "Can't You See" reads, "Cupid is, in fact, something of a prick."

Besides the quirkiness and conceptualism that is associated with Swank, what really sets this release apart is the inclusion of a karaoke DVD, which can be played as a backing track or as a Swanky sing along. Friend of Swank, Doug Smith from The Cadaver Dogs, refers to the DVD as Swankaokae, which is a fitting accolade, as this DVD truly deserves to have a word coined in its honour. Of the 16 songs that are on the album, 10 of them have been included on the DVD. Each track has been masterfully edited and stands alone as a mini movie. The attention to detail is impressive as the images are completely in synch with the lyrics and paced with the instrumentation. The footage for the videos were selected and edited by Spencer McKinnon (vocalist and lyricist) and Kirk Douglas (percussionist and sometimes guitarist). Spencer estimates that approximately 20 hours were put into the production of each video. That's roughly 8.5 sleepless days and nights of love's sweet labour to provide a unique bonus for their listeners. This generosity of spirit is not surprising from the band, who often donate their time and talent to various benefits.

When asked about the video compilations and copyright clearance, Kirk explained, "The archive is called Internet Archive: Moving Image Archive. It is a Moving Images library of free movies, films and videos. This library contains thousands of digital movies which range from classic full-length films to daily alternative news broadcasts to videos of every genre uploaded by Archive users. Many of these movies are available for download. It is a non-profit library for everyone. It is a public domain site and there were no clearances needed. We also used some clips we shot for "Hey Jeb" and "Donkey Cart," and they were edited into the stock clips."

Campfire Psalms manages to simultaneously pay homage to, poke fun at and critique Americana in a manner only possible from a band who has designed its own matchbooks and whiskey glasses. Collectively, the videos incorporate animation interlaced with images of westerns, 50s melodrama and 60s kitsch. The exceptions being banjo-driven "Hey Jeb" (ironic cowpoker) and ballad "Donkey Cart" (the only play-it-straight song/video in the compilation), which were exclusively filmed in black and white and do not contain any extraneous footage.

The gentle sounding "Peg" is the most hilarious selection, with lyrics about a person who goes off their medication and drives around in a Winnebago with a giant leg atop it. To add to the tragicomic lyrics, the video contains parade photos interspersed with dancing hot dogs and a psychedelic Scooby Doo-style animation of the Winnebago, complete with leg. "Never Been Born" is a rockabilly refrain that depicts frenzied dancing, crosscut with melodrama and reckless driving. The anthem "Shoot at the Devil" acts as a political allegory with its contrasting scenes of clean cut square dancers (including Bo Peep pantaloons), church folk and guns, particularly in an animated scene in which the word "Gospel" dismantles itself into a box of dynamite.

Despite, or perhaps because of its postmodern contrivances, *Campfire Psalms* works as a concept for a world in which almost everything is referential and things rarely are black and white. Despite its tongue often firmly in cheek (or elsewhere), it is a mature offering with dispossessed tales of poverty and fear that rise above through spirits of one kind or another. In the world of Swank, pathos and humour coexist, with some whiskey-fueled proselytizing thrown in for good measure. Call the congregation - the official baptism by Swankaokae is on Friday, June 6 at The Railway. Amen. **D**



Textually Active

by darren gaulle

Riot On Sunset Strip: Rock & Roll's Last Stand In Hollywood by Domenic Priore

[Jawbone Press, 2007]

"I say the Strip is manufactured in Japan and shipped here in small parts, then it is reassembled by a committee of pot smokers."

- Jerry Hopkins (Los Angeles Free Press) as quoted in *Riot On Sunset Strip*.

Riot On Sunset Strip is a deceptively compact work of immense breadth and scope, focusing on what author Priore describes as an "artistic Mecca" and "the center of the rock & roll universe" hyperbole. So exuberant is the editorial position promulgated over the course of the book's 288 pages that it's difficult not to feel that Priore might have a point. The focal point of the book is that surprisingly brief period from 1965 to early 1967 when music and youth culture displaced the film industry as Hollywood's stock and trade.

Occupying an unincorporated strip of land between Hollywood and Beverly Hills, and centred on Sunset Boulevard (hence its nickname the Sunset Strip), the Strip in the mid-sixties was the epicentre of all the relevant musical genres of the period - garage rock, folk rock, psychedelic, surf - and featured a club (or three) catering to every one. Talent was almost entirely local to the greater LA area, and with the region being the nerve center of America's broadcast media industry, many of these bands shot to one level or another of national prominence. To wit, there's a delicious TV still at one point of British pop starlet Petula "Downtown" Clark serenading an obviously stoned Sky Saxon of the yet-unknown Seeds at the Strip's Moulin Rouge club.

The music is the main focus of the book, with seven of its fourteen chapters being devoted to a practically encyclopaedic listing of everyone who was anyone in Southern California during that period. Greater names such as the Byrds, the Doors, Buffalo Springfield and Love go without saying; while the Chocolate Watchband, the Seeds, the Electric Prunes, and the Count Five are almost de rigueur. Yet it's Priore's exhaustive research further afield into the careers of lesser-known acts such as the Dovers, the Misunderstood, and the Sons Of Adam (to identify the tip of a very large musical iceberg) which underscores the Strip's role in the mid-sixties as the doorway between a thousand Los Angeles garages and the national stage.

The scene came to a screeching halt in November 1966, when various competing business and civic plans regarding what best could be done with the Strip (a retail and commercial district catering to Beverly Hills, for example) came to a head and the LAPD was sent in to enforce various arcane and spurious bylaws (read: harass the kids) in an effort to drive the scene out of the area. The results were the four nights of demonstrations from which the book takes its name; the fallout was the closing of the Strip's all-ages clubs (which accounted for most of the overall venues) almost overnight - at which point San Francisco and the Haight-Ashbury scene moved in to fill the cultural void. The rest is history.

the band

by Kris Brandt

THE
ROCK
AND
ROLL
REVOLUTION
IN
LOS ANGELES

I love Nada Surf. Their last few albums have been fantastic. Whenever I create a mix CD of songs that I want to introduce to friends, there is always at least one track from these albums included. It goes without saying that they are in high rotation on my iPod as well. So I was excited to see them at the Commodore on March 29 as I had missed them on the previous rare occasions that they had made a Vancouver stop. As the band was set to hit the stage, I noted to my friend that, as big a fan as I am, we could be sitting right next to them and I would have no idea. I didn't have a clue what they looked like.

Being a fan used to mean knowing so much more than the chorus of every song from an artist. 'Fan' is of course short for 'fanatic,' and was traditionally a more apt designation. However, our exposure to artists today is far from what we would deem traditional. I certainly don't discover bands from music video channels anymore, so there is the number one loss of visual association with an artist. Record stores don't put up posters like they used to, not that I go to record stores anymore. Music magazines only include photos of an artist if they are really attractive, otherwise you just get the album cover next to the review. So the last opportunity for a visual connection would be album artwork. In Nada Surf's case, not a single photo was included in the last few albums. This, however, is where the slippery slope has turned into a free fall.

The Los Angeles Times (Feb 27, 2008) recently reported on a study saying that 48% of teenagers bought no CDs at all in 2007 (up from 38% in 2006). The same report suggests that in the last year, consumers paid for 42% of the music they obtained. That was down from 48% in 2006 and more than 50% in 2005. So less than half of music "fans" pay for the music in their possession. Assuming that they are representative of the teen-aged general public, then the above translates into less than half of these owning music in a tangible form. One of the trade-offs of increased accessibility to music seems to be increased anonymity.

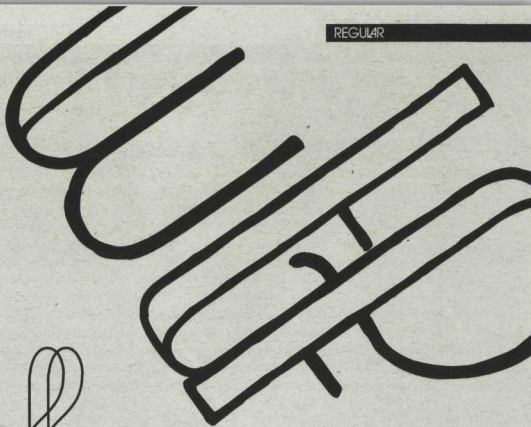
Before I could build up the steam to rail against this, I realized something: isn't this just a return to pre-MTV? We all know that video killed the radio star-just ask Joe Jackson. Twenty-seven years later, we are not only a generation removed from vinyl packaging that opened and enthralled like a book, but we are actually pleased with the thumbnail image of an album graphic that illegibly graces the screen of our iPods.

With the same friend who attended the Nada Surf concert with me, I also discussed the return of Duran Duran, and tried to guess what year the *Seven* and the *Ragged Tiger* tour came through town. We both thought we would go to the reunion concert, but I went away over budget on Police tickets and figured that would be my last flashback splurge for a while. The Police, Van Halen, The Spice Girls, Duran Duran, Led Zeppelin-all of the bands that said they would never re-unite have all hit the road. Why? There has always been a market for nostalgia (who is playing at the casino this weekend?), but this is different. It's because these acts are not competing against today's hit-makers for the consumer's concert dollar; because the class of 2008 can't fill stadiums. Even the carry-overs from the '90s can't do it. Jay-Z and Mary J Blige, Matchbox 20 and Alanis Morissette. You need two on one bill to try and get to capacity.

For the first time in years, major festivals in Europe are not selling out. Today's artists have an identity crisis. The industry's decision to churn out mainstream hits rather than cultivate artists has led to a quick burn for consumers. This is in no way a criticism of the talent of today's artists, only the machine that aims to position them in our psyche.

If the new business model is to give away the music and make money as a touring artist, there is an inherent flaw in the plan, as people are more reluctant to pay to see artists with whom they haven't visually identified. In a few years there may only be one solution for working musicians: turn to country music. Their fans will pay to see anything. In the meantime, I am ordering my tickets to see Pat Benatar at the casino. **D**

what the folk



esl
by
stacey thomas



Pcellist, a fiddler, drums and a songstress formulate E.S.L., perhaps the only all-girl polish cabaret band to cover the Velvet Underground and the Beastie Boys. The group's new album, *Eye Contact* comes out June 3 and E.S.L. plan to celebrate with The Fins and Cornerstone, at a CD release party June 13 at the Western Front.

D: How did the members of ESL meet?

Marta Jacubek-McKeever (piano/vocals): Joy and I met when I saw her play at the Railway with the People Versus (Joy's previous band with husband Jake Mullen).

Joy Mullen (drums): And I was like, "Who is that girl?" I ran up to her and I was like, "Oh my god, you're the coolest, can we hang out?"

MJM: [the People Versus] played a show with us, which was me and Kris and this trombone player. And I met Kris when my friend Nicki's mom did this big thing at UBC for David Suzuki that Kris was playing at. We started talking and jamming. And then Diana just showed up at my house one day and was like, "I'm looking for my wurlitzer." Her band was living at the house, and I was like, "I don't know who you are or where your wurlitzer is, but come have some tea." And we hit it off.

D: You've been described as punk gypsy. How do you describe your sound?

JM: I describe it as vintage. It's really nostalgic.

MJM: I always say gypsy punk, Joy always gives me a hard time because it's not punk. We're not rock at all.

It's pretty rough, it can get pretty...I'll say obnoxious for a lack of a better word. It's not polished by any means. It's rough, but beautiful at the same time, because we all have classical training. We're a tight band.

D: Tell me about recording *Eye Contact*. Did you work with anyone special?

JM: We ate a lot [laughs]. We ate a lot of food. It was like sweatpants central.

MJM: Our producer was really quite dreamy. We were like, you're so cute, but we're so gnarly! And then we brought in my dad to do a vocal, and that was insane. He unleashed something crazy that day. Then the Dark sang and Chris Smith, and Duffy [Driediger of Ladyhawk] sang.

D: Can you talk about your songwriting process?

MJM: Whenever I write, it's kind of sappy and slow, and I just want to shoot myself. All I want to do is write awesome dance punk-rock tunes, but it never comes out that way. [When we write together,] we don't really try, it's just, "Let's jam," and out comes a song.

JM: However, on this album Marta wrote most of the songs

and we kind of built the album around that.

MJM: I did write this album. "I Don't Buy It" is the latest song we wrote together, and that's the direction we want to go in. I love writing with them, I'm not really inspired right now to write by myself, and I think a band is really good when everyone writes.

D: Can you describe this direction that you want to take the band?

MJM: Maybe a little bit more dancy, but there's a better word for it. It's all pretty moody. Beautiful but moody.

JM: Maybe even have a bit more of a message to it, like the Divine Feminine, or things that are important right now.

D: How was your experience at Dawson City Music Festival?

MJM: It was amazing because we got flown up there, we got food for four days straight. We were drinking coffee and beer for four days.

D: You've all played and toured with other bands, so you've been doing this for awhile.

MJM: Yes, but to me it feels like we're doing it from scratch, because it's so different from anything I've done before. Everytime we play together it feels so good. Some people just gel. We just give'er. We're not pretty girls making soft music, we're rambunctious and a little obnoxious. **D**



BARBI

Amanda Lepore doesn't know much about clothes, but her hair looks fierce. For someone who professes to be in the dark when it comes to couture, however, Amanda managed to out-dress a packed crowd at the Biltmore Cabaret with so much ease that a casual observer could be fooled into thinking that she does, in fact, know a lot about clothes. Waltzing onto the stage with her skin-tight red dress pulled down to reveal huge, sequined breasts, red-gloved hands waving demurely to shrieking fans, she looked like nothing so much as a Barbie doll come to life. To hear the noise, though, you would have thought she was the Pope.

The media seems to find it impossible to mention Amanda Lepore without mentioning the fact that she used to have a penis, so here we go: yes, she was born a man, but she isn't anymore. Her lips (huge, full, and never without a thick coat of expensive lipstick) are oversized like her personality. According to Wikipedia, she's had her forehead lifted, her hairline pulled down, her brow bone reduced, her eyes slanted twice, her breasts done three times, and her forehead, hips, and buttocks injected with silicone. Her tiny waist is the result of having her ribs broken. Rather than the result of a simple obsession with plastic surgery, though, Amanda's body is a deconstructivist art piece which reinforces Judith Butler's notion of gender as a performance. Her body is not only an object of glamour but also a tool for challenging societally imposed sex norms.

The night wasn't just about outfits and gender-bending, however. People paid to see music, and the night's performers didn't disappoint. Opening act Cazwell got an already excited crowd even more pumped with his unique blend of disco-rap, sampling Loose Joints' "Is It All Over My Face" for his similarly titled (but much, much filthier) "All Over Your Face." The audience responded positively to the rest of his set - "I Saw Beyoncé At Taco Bell" went over particularly well. By the time he finished his latest single, "Watch My Mouth," he hadn't played more than a handful of songs, but the crowd went wild anyways.

Cazwell had hardly stepped out of the spotlight when Amanda Lepore took to the stage. The ear-piercing screams for Cazwell moments earlier were nothing compared to the walls of applause Amanda brought. Her music tends to be simplistic to the point of being tongue-in-cheek. "Champagne," her ode to bubbly, is mostly just her talking about being glamorous over a disco beat. Like Cazwell's, Amanda's production avoids the booming hip-hop minimalism currently omnipresent in club music (anything from Timbaland to E-40 to Annie) in favor of a lush, sample-heavy retro sensibility.

For her recent single, "My Pussy," Amanda trades disco for harsher, more minimalist electro, courtesy of fellow New Yorker Larry Tee (inventor of electroclash and most recently producer of the hit "Licky" with Princess Superstar). Here, Amanda's monotone declarative statements about her vagina mesh with the harsh electronic production to form a melange which is both danceable and incredibly fitting for her. As she bounced up and down, grinning like a maniac, her red dress crumpled on the stage behind her and her bedazzled vagina out for all to see, I briefly contemplated moving to New York.

After her relatively brief performance, local nightlife impresario Cotton Venus informed us that Amanda would be kind enough to stay and meet the entire audience one-on-one. After the crowd left, I snuck backstage with CTR's very own Betti Forde to where Cazwell and Amanda had retreated. In person, she didn't remind me of a blow-up doll, but rather something perfectly made and very expensive: a Cartier bracelet, or a silk scarf by Hermès. Classy, intelligent, and demure, meeting Amanda in person just cements her as an icon for the 21st century. She is post-feminist, post-musician, post-celebrity and post-supermodel, a post-ironic embodiment of the post-modern zeitgeist who lives and breathes glitter and glamour. Also, her hair looked fierce. **D**



words and photos by

maxwell maxwell

E GIRL



amanda lepreone & carlywell

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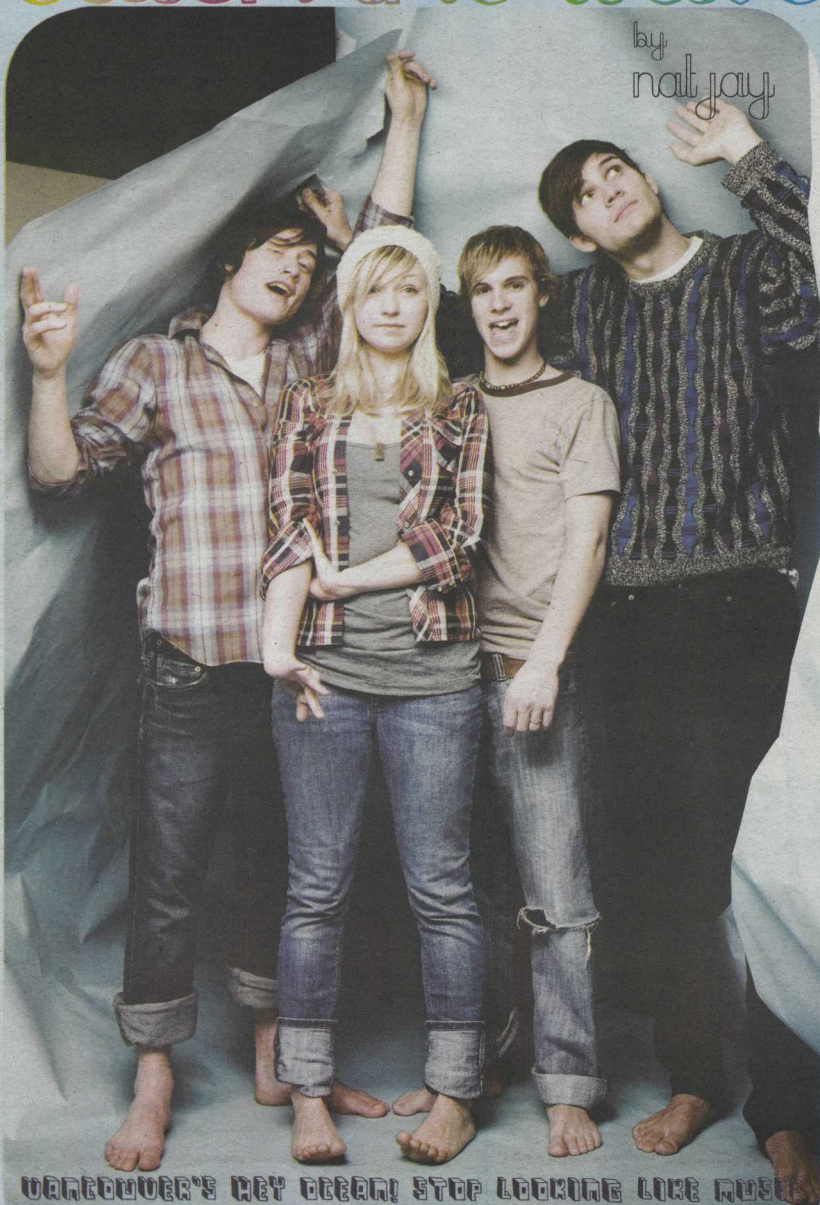


THE NEW WAVE



catch the wave

by
nail jay



VANCOUVER'S NEW OCEAN! STOP LOOKING LIKE RUSTY
AND START SOUNDING LIKE THE BAND TO WATER.

photo by Vanessa Heins



We had a long, heated debate about it one night over the phone," says guitarist/vocalist David Beckingham about the elusive exclamation point that dangles at the end of his band's name. "We decided to put it on the record—and talk about it." He looks around the room for some support from his long-standing band mates, Ashleigh Ball (vocals/flute) and Dave Vertesi (Bass), to little avail. "We did. That's what we decided," he tries to convince them further. While the members of Hey Ocean! may be uncertain about the fate of the punctuation in their name, there are many aspects of their career that they approach with much more confidence: their sophomore record, for example, which has been two years in waiting; their determination to be nothing but themselves as they draw from unlimited musical influences; their faith in each other, as musicians and friends; and the direction of their band, as a continual climb to the top.

Established four years ago, Hey Ocean! has worked incessantly at becoming one of Canada's top touring acts. Now, the band's own brand of jazzy funk-pop can fill a room with fans, young and old, who are ready for a good time—and Hey Ocean!'s live show is something to behold. Not only are they each fine musicians, but Ball, Beckingham, Vertesi, and the band's latest addition, drummer Dan Klenner, have personalities that can win over any crowd and certainly merit an exclamation point. Their track record speaks for itself, having shared the stage with Deadouin Sounclash, Sarah Harmer, Wintersleep and Xavier Rudd, but it's their energetic performance that has earned them critical and popular acclaim from Vancouver Island to Prince Edward Island. "Even when we're doing chill stuff, we're pretty energetic and enthusiastic people," says Vertesi.

But it's this live energy that the band has been criticized for lacking on its first full-length release, *Stop Looking Like Music*, back in 2006. Although Hey Ocean! has sold close to 3,000 copies of the album out the back of their van, the goal with the next release was to bring the energy from a live show into a recording. "Something that a lot of really good live bands strive for is, 'How do I transfer this into a recording?' It's really difficult, and it's different for everyone. But how do you make that happen? It's a real art," says Vertesi. Were they able to achieve it this time around? "That's what I'm most proud of," continues the bassist. "I listen to this album, and I'm like, 'This is us. This sounds like us. This makes me feel the way I feel when I play music with Hey Ocean!.'"

A collaborative band from top to bottom, the members of Hey Ocean! are also a songwriting team. And with unbelievably varied influences, from musical theatre to jazz to hip pop to folk music, there is something for everyone on their June release. It's *Easier To Be Somebody Else* is a combination of animated pop numbers, funky pop rhythmic tunes, and thought-provoking, lyric-driven ballads. While they are known for their youthful glow, this album shows a darker side, all the while maintaining the power and intensity of their live presence onstage; a more mature approach to music that indicates their ability

for growth and longevity in the music industry. This is in part accomplished due to the singer/songwriter-esque, storytelling nature of many of the tracks, which exposes life experience gained since *Stop Looking Like Music*. The intricate percussion of Klenner, whose talent extends far beyond his years, also adds to the sophistication of the album.

Fans can definitely expect *It's Easier To Be Somebody Else* to show the true colours of Hey Ocean!. "A lot more of the live energy is felt. In some ways, it's a lot more busy [than the last album.] In some songs, it's a lot more raw. And then you can also expect imperfections all along the way. Tons of them," says Beckingham. The band feels that this approach enabled them to capture a genuine Hey Ocean! performance, as was the big-room acoustic that permeates each track. On the record, Hey Ocean! was guided along this path by producer, José Miguel Contreras, known primarily as the lead singer and guitarist for Canadian-indie rock band, By Divine Right. He has also produced several Toronto-based acts, including The Meligrove Band, SS Cardiacs, and The Bicycles—all rock bands. So how does a rocker come to produce funky pop? "We didn't want something that was really poppy and polished. [José] just immediately got us and we just clicked with him," says Ball. "I think he was a little bit hesitant to get involved with our band because it's not what he usually does, but it was really cool to work with someone who was just so rad."

upcoming tour dates

Windsor, ON June 6
 @ Phog Lounge
 Samia, ON June 7
 @ Paddy O'Flaherty's
 Ottawa, ON June 8
 @ COCA Conference
 Ottawa, ON June 9
 @ Maverick's
 Montreal, ON June 10
 @ Divan Orange
 Toronto, ON June 11
 @ Rivoli
 London, ON June 12
 @ Call The Office
 Sault Ste Marie, ON June 17
 @ Loloops
 North Bay, ON June 18
 @ Jack's
 Winnipeg, MB June 19
 @ The Lo Pub
 Regina, SK June 20
 @ The Club (@ Exchange)
 Calgary, AB June 21
 @ Virgin Festival
 Saskatoon, SK June 28
 @ Lydia's (Sask Jazz Fest)
 Kelowna, BC July 1
 @ Doc Williamson's
 Victoria, BC July 3
 @ Element
 Vancouver, BC July 6
 @ St. James Hall (ALL AGES)
 Vancouver, BC July 11
 @ Richard's On Richards (CD Release)

After a casual first take, and getting everything he needed on subsequent takes, Contreras would encourage the band members to do a "balls out" take, where they could let loose. And as it turns out, says Vertesi, "Pretty much the whole album is made up of first takes and balls out takes."

Watching the members of Hey Ocean! Interact, it's easy to tell that this band is in it together for the long haul. Even before the release of this album, Beckingham is already looking towards the next. "I think we'll meet somewhere in between the production of the first album, with something a little more polished, and the energy of the second album." Until that time arrives, *It's Easier To Be Somebody Else* will drop June 10 and Hey Ocean! will follow up with a string of tour dates across the country, with hopes of breaking into the States later this year. "I'm excited to see what people think, and I'm also skeptical and nervous. But I kinda just can't wait for it to go out there," Beckingham admits.

Already known for D.I.Y. success, Hey Ocean! will remain sans label, but will release the disc under a kind of collective called Pop Machine, shared with Vancouver band Said the Whale. And with a potpourri of new music, coupled with their entertaining onstage antics, the musicians of Hey Ocean! are determined to be exactly who they are and make no excuses for it.

"We just do what we do, and we've had great results. We don't necessarily feel the need to follow a specific route. We'll do whatever we feel is best for us," says Vertesi.

"Basically, we're gonna be total brats, do everything our own way and see if it works," adds Beckingham, with a smirk.



by
andrea warner

DESPITE YEARS OF SOLD OUT SHOWS IN CAVERNOUS WAREHOUSE SPACES THROUGHOUT VANCOUVER, THE CLIPS HAVE MANAGED TO SLIP UNDER THE RADAR OF MOST MUSIC FANS--UNTIL NOW.

When Jeremy Gruman (drums/violin) and Edo Van Breeman (keys/vocals) call en route to Van Breeman's birthday lunch, they are seated side by side in the front seat of Gruman's car, who is attempting to navigate through traffic and field questions simultaneously.

These two make up two fifths of The Clips (which also include James Steidle on keys, Mike Jones on guitar and Andrew Seeton on bass), whose first album, *Matterhorn*, was originally released in Vancouver in 2007. After signing with Unfamiliar Records, the record will be re-released on a much larger scale this month, and it just might catapult this indie gem into the big leagues.

As the two band members take turns dishing about their debut album, their plans for the future and their dream about living the rock star life (with no less than 12 camels and some alcohol-free, flavoured beverages), one can't help but think the Clips are already living the dream.

disorder: What was the best part about recording *Matterhorn*?

Jeremy Gruman: It was all best parts. We'd played music together for a really long time, or it felt like a really long time, before we actually recorded anything. There was a sense of satisfaction, a bit of fear involved in it.

Edo Van Breeman: We recorded last summer...Our producer, Doug, is amazing and was also going through final exams. He's a sound engineer at Vancouver Film School, so we basically borrowed all the gear and put it in Cohen's (our keyboardist at the time) garage. And it was a tiny garage, like 37 degrees, and basically we'd just sweat away. We'd tried to record before, but it

didn't really work out, so we'd been trying to record this album for two years almost.

D: How weird did it feel to be selling out shows all the time without an album?

JG: I think the reason people like us is [because] we try to be really energetic while we're playing, and we didn't charge a lot for tickets, either. There would be three or four bands, and all of them would bring something. You'd go to see a show and it was only five or six bucks.

EVB: I think our first official show happened at the sldks Factory. It's basically like an illegal art studio—a 2500 foot place on Commercial and Hastings. Our first show was packed to the rafters. I think it was like 300 people who came out; and after that we had a good audience.

D: What will it mean when your album gets re-released this month on Unfamiliar?

EVB: What it means is that people will hear us outside of Vancouver, and we're going to follow that up with an appearance at Sled Island Festival in Calgary. The album's going to be distributed through Sonic Unyon and Unfamiliar Records, which is run by Greg Epp. [It's] based in New York, but he operates in Canada. I'm really excited about that because he's releasing a couple other bands this summer, including a band called Snail House, which features a bunch of members from the Arcade Fire, so we'll probably be playing a showcase with them at Pop Montreal. We do this because it's fun, we don't focus on projected sales or anything like that.

JG: We all have jobs, and we all have lives, and we haven't done at all a good job of promoting ourselves in anyway, so having the album released by Unfamiliar Records means there's someone else who knows more

people and [who] knows what they're doing, and who is going to get the album heard by more people. We've had a really good time playing shows here, but we haven't really known where to start getting someone in Halifax listening to our music.

D: If the album does really well, is there anyway to prepare for that kind of success?

EVB: I think part of our creative process is being pretty relaxed and taking our time with the material. We don't want to be rushed into a situation, or force the situation on ourselves where we quit our day jobs. We're all in our late twenties, too, so the dream of success—I wouldn't say we're jaded, but things do happen gradually, and when they do happen overnight in the media, it's not usually the case.

JG: For the record, I'm in my early thirties, by the way. There was never any grand plan that five years from now we'd have Coldplay open for us. We'd love for all sorts of great opportunities to come up, but I don't think any of us have, oh, I don't know, insert whatever rock star dream you'd put there.

D: Insist you've got a dressing room loaded with 12 camels and forty bottles of Evian or something?

JG: Well, actually that's our standard. Certainly the camels part. We like to have a little pony show backstage. You know animals can be so relaxing.

EVB: Just to be a bit truthful, we've never had a camel backstage. We're pretty mild-mannered. At one of our shows, there was supposed to be some flavoured drinks for me, because I don't really drink, and there was just bottled water and beer. I didn't even throw any kind of hissy fit. **D**

by
daniel fumano

The first album that Shane Nelken ever bought was the 1976 Black Sabbath compilation, *We Sold Our Soul For Rock and Roll*. His parents had given him some money to get a haircut but instead, he got his friend to do the haircut and spent the money on the double cassette.

School photos were the next day.

"If you could see the yearbook, it definitely didn't look good," Nelken laughs.

Now, he is the singer/songwriter/lead awkward guy for Vancouver band The Awkward Stage. And somewhere in that anecdote is a good idea of what the band is about: high school, humiliation, humour and great rock 'n' roll music. Rounded out by drummer Tony Koelwyn, guitarist Tygh Runyan and trumpeter Chris Mitchell, The Awkward Stage has just completed its second album, *Slimming Mirrors, Flattering Lights*, out June 10 on Mint Records, followed by an album release party at the Biltmore Cabaret June 13.

Though the young Nelken found inspiration in the mighty Sabbath, The Awkward Stage doesn't sound a lot like them. Their first album, *Heaven Is For Easy Girls*, is a charming, yet intelligent collection of 12 exquisitely-crafted pop songs that has frequently drawn comparisons to labelmates and frequent tour companions, the New Pornographers. It's easy to see why, since in addition to Nelken playing in various local bands with the Pornographers' Dan Bejar and A.C. Newman over the years, The Awkward Stage's debut album was co-produced, engineered and mixed by Pornos drummer Kurt Dahle.

Nelken tells the story of making the first album "without a label, and with very meager means." With a laugh, he says "Kurt's a friend of mine." It was sort of a piecemeal thing. He would call me: 'Hey, you gotta help me go to the dump—clean out my backyard,' and in exchange, I would get a couple days of recording. Between the two of us, we played the majority of the instruments."

The recording of *Slimming Mirrors, Flattering Lights*, however, was a different story. "Just having a little more money to spend, having the label behind me made a difference," says Nelken. "The last record, I made before I was signed, and Mint came along after and paid for the mastering, but it was already recorded. This time around we could do bed tracks in a proper studio, so it immediately sounds fuller."

Another difference on this sophomore attempt was how the songs were created. While before, The Awkward Stage in effect was Shane Nelken, now it is more of a band. "Shane would still make up the songs, record them and give us the demo," says trumpeter Chris Mitchell, who also performs with the Vancouver Symphony Orchestra. "But then, we would all listen to it for a while, and come up with our own parts." Nelken agrees, saying, "It is 100% better for that."

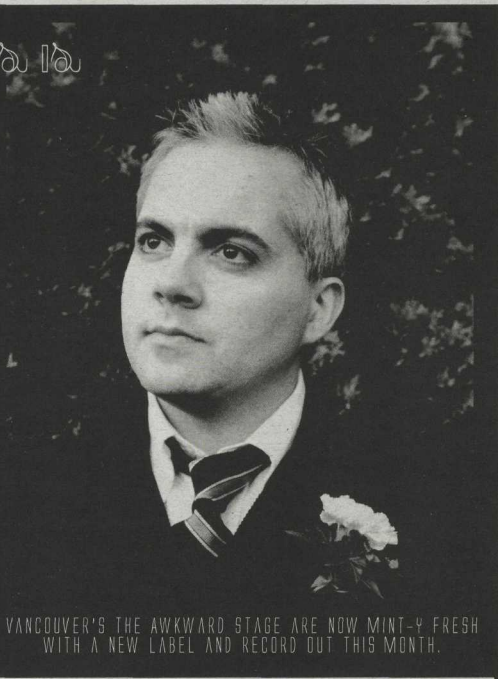
"Everyone is pretty proud of the album, and we're all pretty attached to it," continues Mitchell. Nelken explains that "it's a lot easier to keep a unit together when all the members do have an artistic stake in it, and feel like they're part of it."

Nelken seems pleased with the direction The Awkward Stage has taken. "At the beginning, we had this rotating cast of people, all the time. But I always wanted a band. It wasn't ever like, 'This is my thing.' I always ideally wanted a group. But it's hard to do as you get older, to convince people to leave what they're doing and sleep in a tub in Boise, Idaho. So finally, through a whole series of people—a lot of them great—

well, this is

awkward

VANCOUVER'S THE AWKWARD STAGE ARE NOW MINT-4 FRESH WITH A NEW LABEL AND RECORD OUT THIS MONTH.



we've finally more or less stabilized with a great unit. I think it's the best lineup."

As The Awkward Stage's lineup has evolved, so has its sound. On *Slimming Mirrors, Flattering Lights*, the band makes it significantly more difficult to draw easy comparisons to the New Pornographers. The album is ambitious in scope, with string sections arranged by Nelken and Mitchell, and horn sections arranged by Mitchell. It features a more dynamic range of sounds not heard on the debut album: from the piano-pounding punk stomp of "Hey, Modern School Girl" to the heart-felt, folksy warmth of "I Hurt the Ones Who Love Me." "Your Heart Serves Only You" closes with a gospel-tinged reprise, complete with a shout-along refrain and dueling guitar, organ and horns. The album finishes with "Dandelion," a soft, affecting lullaby. In Nelken's own words, "The new record tends to break two ways: when it's soft and quiet, it's softer and quieter than the last one, but when it's heavier it's a lot heavier."

Despite these differences between the albums, there is definitely a continuity between them: both albums feature strong melodies, intelligent, thoughtful lyrics and lush, inventive arrangements. Perhaps the most important constant is the thematic content of the songs. Nelken's lyrics deal with the sometimes tragic, sometimes funny and often awkward stories of adolescence and how we carry baggage from those years long after high school is a distant memory. The appropriately titled "The Awkward Stage" (a song that was incidentally left off the first album) sums it up with the chorus "Forget your age/ forget you're clever/ The awkward stage/ it lasts forever."

It's a testament to Nelken's talent as a songwriter that he manages to write such personal songs about awkwardness and loneliness without sounding maudlin or contrived, but these songs are sincere enough and

good enough that anyone can identify with the sentiments in them, regardless of whether or not the listener spent Junior High getting stuffed in a locker and dunked in a toilet bowl.

"That is more the mission statement of the band in general," says Nelken. "That's what's behind the name of the band. I didn't set out to make conceptual records, but that is something I feel really strongly about. And I know from feeling that way as a kid, connecting with records, that's a big thing. It meant a lot to me to know that I wasn't alone when you discover some cool song or some cool punk rock band."

And for Nelken, Mitchell and the rest of the band, the most rewarding part is that kids are connecting with the music of The Awkward Stage. "That's been one of the most pleasant surprises. I assumed, as a guy in his thirties, that that would be who was going to get it, but it's been such a pleasure and an encouraging thing that so many young people get in touch with us."

In fact, just recently the band was elated to receive their first handwritten fan letter. "It's from a 17-year-old girl in California," says Mitchell, "and we're going to do something special for this girl, because she took the time to write to us." Nelken enthusiastically continues, "We're going to get each band member to contribute a page, whether it's a recipe, or a postcard, or whatever."

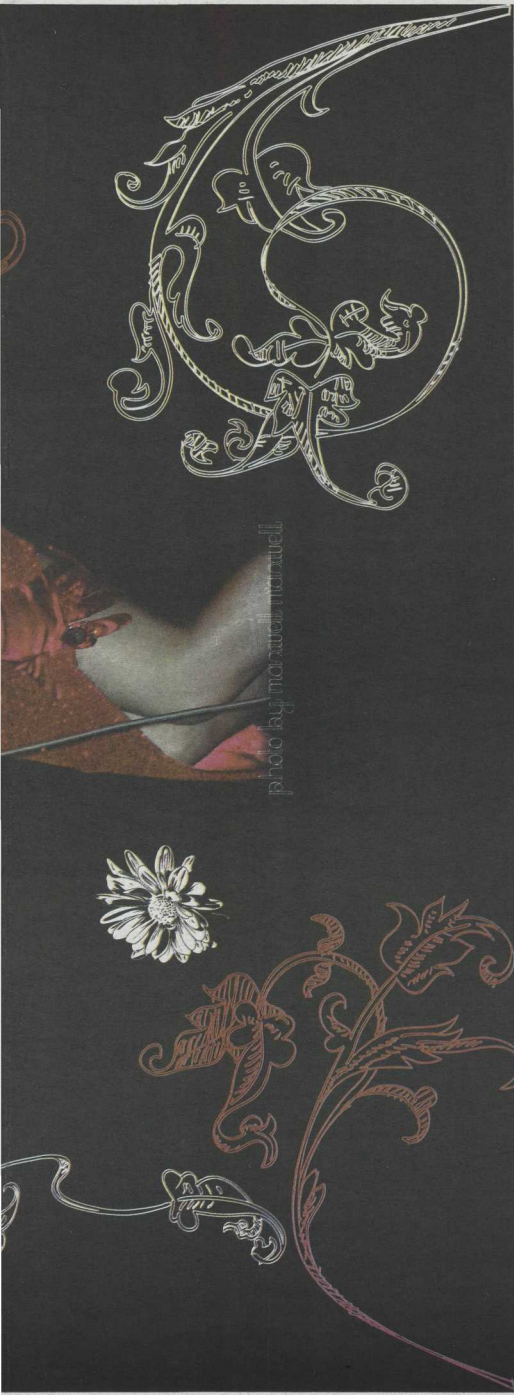
Nelken and Mitchell both seem genuinely excited about this. They both remember what it's like to be 17 and really care about a band. And now, a kid hundreds of miles away cares about their band. Nelken doesn't try to hide his enthusiasm as he smiles. "What's better than that? What could really be greater than that?"

The Awkward Stage will play the Biltmore Cabaret for their CD release party on June 13. D



June 08





sunday

monday

tuesday

wednesday

thursday

friday

saturday

1	Mindless Self-Indulgence @ The Oranban Cultural Centre	2	Joan Of Arc @ The Media Club Jay-Z w/ Rihanna, M.E.R.D., Lupe Fiasco @ GUN Place	3	Iron Maiden @ The Pacific Coliseum	4	Bonny Collins @ The Commodore	5	Said The Whale CD release w/ Louis Child, Maurice Band Search Grand Finale @ The Plaza Billy Bragg @ St. Andrew's Wesley	6	Cryptic Castles @ Richard's On Richards Erykah Badu @ The Commodore Panic At The Disco @ PNE Forum	7	Jazz In The Park IV @ Stanley Park Pavilion The Submarines @ Boutton
8	Lisa Miller Trio CD release @ The Jazz Celler	9	The Ting Tings w/ Ami Rossi @ The Plaza	10	Black Angels, Warlocks @ Richard's On Richards	11	Wolf Eyes w/The Rita, Sick Buildings @ Pats Pub	12	The Jealous Girfriends w/Sea Wolf @ The Media Club K.D. Lang @ Centre In Vancouver For Performing Arts	13	e.s.t. CD release w/ Corner Stone and the Fire @ The Western Front Did 978 @ Richard's On Richards The Awkward Stage CD release @ The Biltmore	14	Baked Potatoes @ The Backstage Lounge End Of Summer Camp II @ Marymoor Park (Redmon, Wash.)
15	Mark Bosty presents, @ Line	16	Singer @ The Media Club	17	Swishies w/ Be Your Own Pet @ The Commodore The Coloristics w/Monica Lee Band @ The Media Club	18	O.A.R. w/JayJay Sales @ The Commodore	19	Neil Young, Tragically Hip @ The Plaza	20	TD Canada Trust Vancouver International Jazz Festival @ Various Locations Kola Collective @ Line	21	The Turn @ Red Room
22	Hay Rosesteel @ The Media Club	23	Dave Brubeck @ The Orpheans Ryadine Anne Morrison @ Stanley Industrial Alliance Stage	24	E.S.T. @ The Centre For The Performing Arts In Vancouver	25	Don Morgan w/ The Alkatraz Collective, Ryan Macdon @ The Media Club Sick Kids & Egypt 80, Nadi Oshunwale @ The Commodore	26	Constantines w/Layhawk @ Richard's On Richards Matthew Good w/ The Spades @ The Orpheans	27	Morgan Heritage w/Roots Underground @ Richard's On Richards	28	The Budds Band, Megaton @ The Commodore
29	Alice Russell @ The Biltmore Frog Eyes @ The Media Room	30	The Painted Birds w/Kalline Portica, Moses Jones @ The Biltmore									*send your event listings to calendar.disorder@gmail.com*	

the blind musicmaker



THE JEALOUS GIRLFRIENDS DISCUSS THE EVOLUTION OF THEIR BAND, AND PROVE THE THEORY OF PROGRESS.

Change is good. At least it has been for Brooklyn New York-based Jealous Girlfriends who, since their inception five years ago have grown from a one-girl show to a full four-piece, releasing 2 albums and getting play time on such prime-timers as Grey's Anatomy and CSI:Miami along the way.

The band's unique sound—a sparse but powerful marriage of clear, upbeat vocals and gritty rock accompaniment—is a far cry from lead singer Holly Miranda's folksy solo days. Unlike the rocky transitions that have plagued other bands, though, the Jealous Girlfriends' evolution from 2 to 3 to four members has been relatively seamless. And going from a small local act to a band that will be drawing big crowds on their upcoming tour of the U.S. and Canada has been natural enough to make any Social Darwinist proud.

Darwin is on my mind as I settle into a quiet corner of Chapters and dial drummer Mike Fadem's Brooklyn phone number. This could be because I have been reading a book about cloning lately, or maybe it is the fact that the "official website" for the Jealous Girlfriends is not working, leaving me with articles written during the band's various permutations for background information. I feel a bit like a scientist with a Neanderthal bone trying to find the missing link. It is disconcerting.

"Not to worry!" is Mike's bolstering response to my first, blurred question about what happened to the website. "We decided not to pay for it. There's nothing interesting on there." My gut reaction is to ask how this will effect the band's publicity, but I stop myself; that's not how this band rolls.

I start to get a feel for how they do roll as Mike and guitarist/vocalist Josh Abbott begin to explain how the Jealous Girlfriends arrived at their present-day formation. To hear them describe it, the group's gradual metamorphosis was as straightforward as natural selection. "The way the band started, it was a solo project," reminisces Josh. "The EP consisted of friends and session musicians, and they asked me to play drums with them...before we knew it, we evolved into a band, and we were excited about it."

That was back when Josh was still the band's drummer—days which ended when Mike was added to the mix. "I kinda just joined and that was it," comes Mike's somewhat bewildered response to the question of what it was like to come into an already-formed (and successful) band; as though such an event is as common and everyday as buttering one's toast. After a quick pause, he adds, "It was interesting cause you kind-of come into a family and it was weird to join in but it evolved kinda quickly and easily." "I mean



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jealous lovers

we were pretty welcoming," adds Josh. From their relaxed, good-humoured banter, I can believe it.

But quick and easy aren't always words that can be used to describe what happens when four individual songwriters, talented in their own right, get together under one name and try to make music. So how did it come together for the Jealous Girlfriends? "You know it started each of us would bring our own finished song and teach it to the others, but now we've started writing together," Josh explains, finishing emphatically, "It's a team."

It is touching, but I am not satisfied with his response. Lots of bands call themselves "teams" or "families" but it doesn't just happen. They have to work at it; they bicker, they squabble. I try not to sound whiny as I ask Josh if he's sure there weren't any bumps along the way. "It took some time to get used to singing up front after being a drummer for so long," he concedes. But he quickly quells my hope for scandal: "We always needed the new people, so it was always easier when new people came in. Necessity is the mother of invention, or something like that," he muses, reiterating my preoccupation with Darwin.

Unable to resist, I ask if the next phase in the evolution of the band includes more members. "This is it," Mike assures me, before adding pensively, "Unless we fire

Alex or somebody...we might lose numbers."

While the potential for a new member might not be in their chromosomes, the next phase in the evolution of the Jealous Girlfriends is well under way: as this issue of *Discorder* goes to print, the group is kicking off a five-week tour to promote the release of their self-titled third album, which comes out June 3rd.

In keeping with their "take it as it comes, cause it'll be awesome" attitude, Josh and Mike are "really excited" about being on the road - especially the Canadian road - because, as Mike enthuses, "We get to go to places we never really got to go."

One of those places will be Vancouver's Media Club on June 12. A popular venue, but the boys have something bigger in mind: "You're having the Olympics there in 2010, right?" queries Mike, who doesn't wait for an answer as he excitedly ventures a suggestion, "Maybe we should play the opening ceremony."

Yes, big things are in store for the Jealous Girlfriends.

BY KRISTIN WARKENTIN

continued from page 11

photo by Mark Cohene



what do they bring to the band?

Hello, my name is: Dave-O
When I was a kid, I wanted to: Play hockey on the canucks
I refuse to eat: Nothing
My best pick-up line is: Hi
My favourite socks are: Wigwams
You'd be surprised to know that: In my past life, I was Caesar's translator
I think I could save the world from: Boredom
If I were a superhero, my outfit would be: A loincloth
I can't believe: Nothing -- I believe anything.

Hello, my name is: Ashleigh Ball
When I was a kid, I wanted to: Be an hobo or an oboe. I thought they were the same thing.
I refuse to eat: At McDonald's
My best pick-up line is: Your hair is good
My favourite socks are: No socks! Bare feet forever!
You'd be surprised to know that: I forgot to answer this question
I think I could save the world from: Cheese shorts
If I were a superhero, my outfit would be: Cheese shorts
I can't believe: I'm gonna save the world from cheese shorts while wearing cheese shorts

Hello, my name is: David Vertesi
When I was a kid, I wanted to: Play hockey, test toys
I refuse to eat: Sharp things
My best pick-up line is: That's for me to know and you to find out
My favourite socks are: Argyle socks
You'd be surprised to know that: Giraffes' necks are longer than their bodies
I think I could save the world from: Hyperintelligent shades of the colour pink
If I were a superhero, my outfit would be: Probably made by my mom
I can't believe: They still haven't released *The Wonder Years* on DVD

Hello, my name is: Jimmy
When I was a kid, I wanted to: Be a painter
I refuse to eat: Anchovies
My best pick-up line is: My love for you is like runny diarrhea.. I just can't hold it in.
My favourite socks are: Women's athletic socks (they fit me the best)
You'd be surprised to know that: I'm a loyal Spice Girls fan
I think I could save the world from: Drum machines
If I were a superhero, my outfit would be: Dave Vertesi's clothes
I can't believe: Justin has redeemed himself from N'Sync

Dave Vertesi on Ashleigh Ball

"Ashleigh brings a lot of things to the band. First of all, she has amazing boobs, which no one else has. Actually, working with Ashleigh's been amazing, and Ashleigh and I write together a lot. I think she brings so much creativity and energy to our band. Whenever Ashleigh and I write together, she always has these ideas that are just so crazy and awesome. There's a real raw creativity that Ashleigh brings that I personally don't do. And I also think live, Ashleigh is for sure a force to be reckoned with."

Ashleigh Ball on Dave Beckingham

"Dave-O, yeah, he's got charm. He's definitely a mixture of things. A lot of times onstage he's got this really grounded energy and there is fire in his eyes. He writes really beautiful songs. For me the entertainment value in Dave is way up there. He's an extremely entertaining person, on the road and in every day life--it's spontaneity. You just never know what you're gonna get from him. Every day's a surprise. Ladies fall in love with him all over the place, with his sexy little voice, and his hair and his tude. He wins a lot of girls heart and I think that's what makes Hey Ocean!."

Dave-O on Vertesi

"Dave Vertesi is the insomniac engine that runs Hey Ocean!. Even when I forget that I'm in a band, I always know that I can for a while and fall of the face of the Earth, because I know Vertesi is sitting there grinding the gears. Dave writes a shitload. He's the finisher. I'll come with an idea, be like, 'Hey Tes, let's take this for a walk in the park.' And when we get to the park, (it's like it) went in a little mouse with wings and came out an elephant with fire breath. As far as personality onstage, you can see him do his running man with the bass behind his head. Energy like no other. Flocks of women around him. Young ones. And males. He's kind of the mother. Since day one he's been the pusher." **D**

Hey Ocean! will play an all ages show on July 6 at St. James Hall. The CD release party is July 11 at Richard's on Richards in Vancouver. For more info visit www.heyocean.com

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WITH SPECIAL GUESTS **LADYHAWK**
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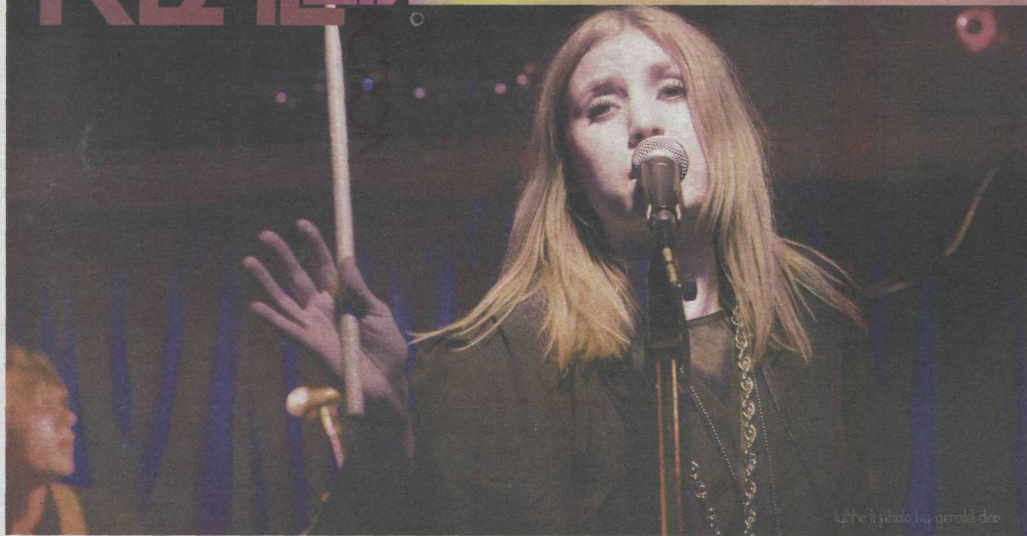
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REAL LIFE



SIMIAN MOBILE DISCO

Richard's on Richards

April 23

Simian Mobile Disco is a live act worthy of a concert on the sun. If it were possible, they'd be certain to rock that shit hot.

The duo—James Ford (the producer behind Arctic Monkeys' *Favourite Worst Nightmares* and Klaxons' *Myths of the Near Future*) and James Shaw—used to be part of Simian, an English psych pop band. Now, the two have immersed themselves in the dance world, most notably on SMD's 2007 album *Attack Decay Sustain Release*—a dance record embedded with such raw energy and attitude that rock fans were keen to shimmy on the bandwagon.

On stage, four columns of 15-foot scaffolding support vertical bars of lights, and cabinets of innumerable input-output channels are placed carefully at the centre of the stage. The first absent-minded peeps of "Sleep Deprivation" pop out the giant speaker hovering above my head. The momentum builds and SMD eventually throw out beats with such frenzied intensity I look to my friend and grin as I find myself flailing. An absolute circus of lighting accosts the crowd. Vertical bars flash intermittent red, green, yellow and blue. Giant white lights move around Ford and Shaw. It's like looking right at a 100-watt bulb through a kaleidoscope.

The duo's silhouettes tweak knobs and push plugs into the cabinets on stage. Something about this seems wildly futuristic yet paradoxically archaic: the plugs and knobs resemble both an emerging visual and auditory art form, and an ancient phone connector. The light show starts altering my mind, bringing on a haze typically reserved for the drug-imbuéd. And the crowd is among the most energetic I've seen, writhing, thrusting and squinting toward the blinding lights.

Each sneaky acid house build flows perfectly into the next. Live renditions of "It's the Beat" and "Tits and Acid" are thrown down with gratifying care. The sound

is watertight. When SMD's 2006 hit "Hustler" starts up, the mood becomes manic. The song's climax has all the build-up and draw-out I could ever wish for. I feel completely bad-ass.

Much to my surprise, the encore brings on a slower, industrial NIN-inspired track. I get totally into it as I break out some dusty '90s moves. It is nostalgic. It is progressive. It is accosting. It is everything I could want out of a live electronic act. I go home feeling dazed and special. It's nice to witness two DJs with such a blinding love for their fans.

Lena Ross

CUT COPY + BLACK KIDS

Richard's on Richards

April 29

In music, finding where the buzz ends and the talent begins can be tricky business. It can be especially difficult when bands are as hotly tipped—and already hotly contested—as tonight's two acts: Melbourne's Cut Copy and Jacksonville, Florida's Black Kids. In the bands' brief careers, they've accumulated various "best new band" honours, high-profile opening slots and even those coveted eight-point-plus ratings from a certain three-pronged tastemaker. Based on the night's sold-out performances, though, only one of the bands really deserves all the high-handed acclaim, and it sure wasn't Black Kids.

Riding the wave of press generated by last year's MySpace EP *Wizards of Abbs*, the Floridians delivered a set that was as standard and uninspiring as they get, showing Black Kids have few tricks up their sleeve for the future. Afro-topped vocalist/guitarist Reggie Youngblood recycled the same two or three limp, Morrissey-tinged melodies ad nauseum. The pair of female keyboard players added little party to the vibes with their cliché girl-pop moves. And the non-Wizards songs were forgettable at best, with a brutal mix turning everything into reverb-drenched mush. Black Kids' set made for a

perfect opportunity to get a beer, smoke a cig and be glad you didn't buy the T-shirt.

As for new wave revivalists Cut Copy, they earned their applause and then some. Live, their Daft Punk-approved pop highlighted all the shimmering neon glory of their sophomore effort, *In Ghost Colours*, and easily warranted all the raving. For a good 45 minutes, the electronically minded indie outfit set hearts on fire with infectious dance-rock grooves, crisp guitar lines, pulsing synths and the kind of sweeping choruses that are committed to memory, wanted or not. Add flashing bursts of light and three floppy-haired white dudes out to make an impression, and you had a high-energy display that quickly caused the crowd to lose their shit. As hands rose in the air and movement flooded the bar—even up on the balcony—it seemed even the most stubborn of limbs uncrossed, with the audience absorbing each disco-not-disco note with open arms.

Okay, so there weren't any laser-laced pyramids or illuminated crosses, but Cut Copy proved they could more than hold their own, hype or no hype.

Brock Thiessen

STEPHEN MALKMUS & THE JICKS

Richard's on Richards

May 3

I've been to at least half a dozen Pavement and Stephen Malkmus shows over the years, but I couldn't quite figure out what was different about the Jicks' May 3 performance until after the show. Then it hit me: Stephen Malkmus now takes a knee during the rock outs.

That the elder statesman of American indie would need to introduce an onstage rock-out rest spot is indicative of the band's new direction, which introduces longer, looser and jammier compositions. The trademark quirkiness and acerbic wit is still there; it's just buried a little deeper between solos and long refrains. If that sounds a little un-Pavement-like—and let's face it, everything

Malkmus does will always be held up to a Wowie Zowie standard—don't despair. His performance of loose material still exists in the confines of pop and is just as satisfying as much of his Pavement work.

The man looks bookish at the ripe old age of 41, starting the show in a smart collared shirt, a black V-neck sweater and black specs. His haircut looks more expensive than the mushroom cuts he donned during the Crooked Rain years, but he's just as wiry and thin. It seems as though Malkmus has been able to shed some of the weight of his indie god status and just jam out the way he wants to—an enviable position in any type of creative career. He's now backed by a competent band as well, and female backup vocals add a lot to the new material. The most notable lick was Janet Weiss, a former member of the now-defunct Sleater-Kinney. Her drumming was stellar, although at times her backup vocals were a little stiff.

The crowd consisted of many visibly Malkmus-influenced young men, or Malkmen, meaning there were lots of shaggy haircuts on awkward intellectuals giving off an air of vague artisticness. The show's material was pulled mostly from the band's latest, *Real Emotional Trash*, which fared quite nicely in a live setting. The jam outs were particularly decadent and delicious.

It's clear that Malkmus is a seasoned performer by now, and the show demonstrated a high degree of professionalism. It was a tight, no frills affair—no particularly impassioned, but great nonetheless.

Rob Peters

EL PERRO DEL MAR

+ LYKKE LI

The Red Room

May 14

At this moment in 2008, you'd be hard pressed to find an artist with more buzz than Lykke Li. At warp speed, the 22-year-old Swede has gone from anonymity to worldwide blog darling; collecting praise, raves and an ever-growing legion of admirers. And so she should. Li's North American debut, the *Little Bit* EP, pulls the singer-songwriter genre out of its bland netherworld and fills it with playful girl-group pop that's anything but simple, or obnoxiously polka-dotted. It puts a little fun into the musical equation, not taking itself too seriously yet boasting vivid, intricate arrangements that elicit hipster dance moves, non-ironic grins and even the occasional tear.

By the turn out at last night's show, it was obvious Vancouver's been quick to pick up what Li's been putting down. The pixie-like songstress was welcomed by a packed house and left few corners disappointed. Blinded-out with gold chains and a kazoo, Li wasted no time breaking out her cutesy arsenal of dance moves, shoulder shakes and hair flips. More importantly, she also brought the tunes (both from *Little Bit* and her forthcoming album *Youth Novels*), which lost little in live translation. If anything, the songs picked up some welcomed oomph, thanks in part to Li's charming showmanship and her tight backing band of sharp-looking Swedish lads. And even though Li was only the opening act, she was coaxed back on stage for an encore—a good sign that, if her full-length is anything like this show, you will be hearing a lot more of Lykke Li.

After this upbeat, dance-fuelled set, fellow Swede El Perro Del Mar, a.k.a. Sarah Assbring, slowed the night's momentum down to a crawl as she delivered an icy, almost emotionless performance. Soon half the audience took their cue to exit, leaving Assbring and her band of equally sharp-looking Swedish lads playing to a half-empty room. And as sad as it is to say, those who skipped out didn't miss much. Like El Perro Del Mar's disappointing sophomore effort, *The Valley to the Stars*, her live performance rarely if ever made you feel any genuine emotion. The only real saving grace in her set was when Li returned to the stage for a closing duet of Wendy Rene's Stax classic "After Laughter (Comes Tears)"—a song that pretty much sums up the evening.

Brock Thiessen

CLINIC

+ SHEARWATER

Richard's on Richards

May 17

The odds were certainly stacked against this show due to some unfortunate scheduling. Saturday night bookings are generally carte blanche for a lively—or at least generously attended—even, though this evening fell on the onset of the most hyped long weekend of the year (read: everyone left town) and headliners Clinic were produced to exit the stage by 10:30 p.m.

Arriving on stage at the heinously early hour of 7:30 p.m., Austin's Shearwater appeared slightly miffed at the sparsely filled venue (keep in mind they were headlining the same place last year). But despite doing their best in the situation, they still looked as bored and excited to wrap up the set up as soon as possible. Nevertheless, the band did a decent job of venturing through a healthy sampling of maudlin, gothic-Americana tunes from the past few years.

When Clinic took the stage, decked out in their newest outfits—not only sporting their de rigueur surgical masks, but Hawaiian shirts as well—the band decided to showcase not just a few songs from their relatively subdued new album, *Do It!*, but the entire record from start to finish. Which isn't to say the set didn't have great moments, like the requiem-meets-acid-fete opener "Memories," or the haunting "The Witch," but because the album is scattered with so many mid- to slow-tempo tracks, the entire procession didn't translate that well to a live setting. After playing the suitable, and pretty awesome, closing track "Coda," the band took a short break and returned to rifle through their bag of tricks, digging out some fan favourites such as "Animal/Human," "The Return of Evil Bill" and, of course, the only song that ever came close to a hit for the Liverpoolians, "Walking With Thee."

And while the show wasn't terribly remarkable, there is still something special about Clinic: for one, their insistence on a shtick that seems more of a hindrance than a statement. Not to mention that their label, Domino, has bankrolled five albums that most likely will never recoup. Still, they have a dedicated, if small, following that will likely keep supporting them as long the band keeps entertaining.

Adam Simpkins



UNDER REVIEW

LADYTRON VELOCIFERO

(Six Shooter Records)

No matter what your opinion is regarding the current relevance of Ladytron, you have to give the band some minor credit for flogging its gimmick for as long as it has. Initially interesting when first formed in 1999, the group managed to squeeze out a few decent singles (notably "Playgirl" and "Seventeen"), while being unfairly lumped in with the fleeting electroclash movement of the time. But by the time the band had released *Witching Hour* in 2005 to mild fanfare, interest was lost, labels were shifted. So you'd think that in the third interval of Ladytron's career the band might want to shake things up a bit. Not so.

Velocifero is pretty much what you'd expect — dual-motivated vocals from Helena Marrie and the human-after-all Mira Aroyo, some mid-tempo synth-lines and dated beats from the rhythm section (and principal songwriters) Reuben Wu and Daniel Hunt. With the exception of the vocal mix being kicked up a few levels, and a much more conspicuous, clubby atmosphere to the tracks, album number four is hardly a departure from everything they've done before. It's not that Ladytron isn't good at what they do, it's just what they do isn't all that good.

Adam Simpkins

CHRISTA COUTURE THE WEDDING SINGER AND THE UNDERTAKER

(One Foot Tapping Records)

It doesn't always take large doses of maturity and natural talent to channel tragedy into art, but it does help the audience to differentiate a great record from, well, the opposite. Christa Couture has both the grace and skill to fit the bill. Setting herself apart from the pack of angst-ridden performers whose lyrics read like a bad diary entry, Couture's outpourings are accessible yet bursting with emotion.

With butter-smooth vocals, the Vancouver-based songstress echoes the throaty likes of Tegan and Sara and Jewel, but the stories are all her own. Personal struggles with cancer, and losing an infant child are infused into tracks like the delicate and eye-watering "Cry Baby Cry," but Couture's got hope hiding up her sleeve. She whips it out on "A Declaration of Spring," and shows her playfulness in a scenario she creates on "I Don't Play Piano," in which she fantasizes about meeting her true love at the keyboard in a smoky bar. Her playful spirit is shown once again in the 55-second "Intro," strangely enough Track 12, which has Couture forgetting the words to a song, pounding the keyboard in mock frustration, and then laughing it all off, a testament to her sense of humour. While her first album was recorded live off-the-floor, Couture's second showcases her guitar and vocals thriving in the studio environment. Not only is the album title apt — insinuating that life and its joys are inextricably linked to death — so is the name of her record label: you'll catch yourself tapping one foot all the way through.

Katie Nanton

YOUNG AND SEXY

THE ARC

(Mint Records)

Next time you are faced with a vitriolic outpouring of how Canadian rock reached its creative apex in 1961 with the release of Rush's *Moving Pictures*, be sure to direct the tirade bearer to Young and Sexy's *The Arc*, released May 13 on Mint Records. The fourth release by these local prog-rockers reflects a musical sophistication and maturity that is both rare and delightful, and may momentarily give even the most stalwart Rush-centric curmudgeons a pause.

The album is a natural evolution of Young and Sexy's sound, as the songwriting is consistent with the band's past outputs, while the enhanced engineering and production place the record in a whole new ballpark. By drawing on the expertise of Colin Stewart at The Hive Studios, Young and Sexy have crafted an excellent follow up to 2006's *Panic Where You Find It*. While *Panic* is pleasant enough, *The Arc* has a sonic thickness and attention to production detail that gives the album an almost vintage, "smoky" sound, while still remaining fully modern.

Excellent production values aside, *The Arc* is somewhat bereft of catchiness, in that it is not an album where you will find yourself humming melodies or bobbing along to the myriad interesting rhythmic structures that are offered to the listener. However, the band must be applauded for the cerebral, intelligent quality of the music that it has crafted. If looking for an example of solid local talent that is both intellectual and mature in its presentation, it would be difficult to top this release.

Kameron Fong

E.S.L. EYE CONTACT

(Jericho Beach Records)

E.S.L.'s debut album *Eye Contact* is a fantastical, musical-theatrical hybrid that bridges the innocence invoked by black and white films with the anxieties of modern life. The album opens with a rhythmically-driven track which is backed by earthy cellos in a catchy, spirited melody. The album takes a more soulful, heartfelt turn at "Side By Side," where singer Marta Jacobek-McKeever's vocal ache resonates alongside the melancholic violin arrangement. However, this album possesses more than just a simple juxtaposition between innocence and heartache, as it ventures into musical dramas and swing melodies. Marta indulges her Polish ancestry with "Czarnie Ocy," creating a campy, gypsy-inspired sound that makes you want to dance around a campfire and howl at the moon.

Duffy Driedger of Ladyhawk contributes on a cover of Neil Young's "Like a Hurricane," giving the album a sweet touch of masculinity amongst a plethora of lush strings. The quartet completes the album with an all-female cover of Beastie Boys' classic "Girls." This choice alone should inspire immediate respect for the Vancouver group. If transcendental musicians Bjork and Elsieane had collaborated with 90s swing band The Squirrel Nut Zippers, while on the set of a 1930s black and white film, *Eye Contact* would be the result.

Mine Salkin

THE LAST SHADOW PUPPETS THE AGE OF THE UNDERSTATEMENT

(Mint Records)

While listening to the new side-project from the Arctic Monkey's Alex Turner and Miles Kane of the lesser-known Rascals, it's evident that the lads have done some comprehensive research for this outing — while ruthlessly pillaging their parents' record collections, no doubt. A slight ninety degree turn from the scrappy, working-class narratives of their full-time groups, *The Last Shadow Puppets* situate themselves within the sophisticated world of high-stakes drama and sweeping action, replete with swelling string arrangements from Final Fantasy's Owen Pallett and a cinematic production from Simian Mobile Disco's John Ford. Taking major cues from some of the classier acts of the sixties (Scott Walker, Serge Gainsborough, Love, et al), Turner and Kane successfully pull off the same swagger and sonance of the men they are emulating, causing a few problems when the touchy issues of anachronism and authenticity crop up (which undoubtedly will when listening to *The Age of the Understatement*). Ultimately, this is a hard album to fully endorse due to these distractions, but certainly a far-to-polished effort to dismiss completely.

Adam Simpkins

METRO STATION

METRO STATION

(Columbia/Red Ink)

Metro Station represents everything that is wrong with major labels. This album characterizes the kind of music that is dreamed up by 40-50 somethings in a boardroom and is meant to be marketed to suburban 15-year-olds while they hang out in malls and shop at Hot Topic.

If this band is representative of the music that is being killed by downloading, as claimed by various industry pundits, then fire up your torrent client, unless you are actually willing to pay 20 bucks for ten tracks of Blink 182, minus the testosterone infused guitars. The album is at least consistent, as every song follows the same auto-tuned formula, with a two dimensional, "louder is better" modality which is so common in a lot of current music.

About the only thing worthwhile on this steaming mass of major label feces is the highly entertaining promotional sheet that came with it, which includes such comedy gold as "I just sat in my room in a big hoodie writing songs on my guitar," and a reference to Metro Station as "reflecting the energy of our moment." If Metro Station does indeed reflect the energy of the moment, then the next moment can't arrive soon enough.

Kameron Fong

THE REAL DEAL HUNGOVER BUT DEAD SOBER

(Warner)

Ska and Punk were first combined during the 2 Tone movement of the late 1970s, originating in bands like The Specials, The Selecter and The English Beat. The Real Deal's second full-length effort, *Hungover But Dead Sober* follows this past music trend. While the band's sound is also reminiscent of Millencolin, NOFX and Sublime, the new album adds energy to punk rock's current state.

Originating from Montreal, The Real Deal (Ants, Davy, Frank and Nico) formed their band in 2003 and have rocked festival stages at Ska Fest and the Warped Tour. While their sound is not very innovative, their blend of sarcastic, serious and silly anthems form an enjoyable listening experience. Even though it is hard to distinguish some songs from others, the melodies are catchy, loud and energetic.

The opener, "A Gift From Us To You," sets the tone for the record, with its loud guitars and violent sound. "Bomb's Away" deals with senseless violence and remains one of the strongest tracks on the album. Hungover But Dead Sober is an entertaining punk record that puts The Real Deal at the top of ska punk today.

Terris Schneider

FEMME FATALITY

ONE'S NOT ENOUGH

(Stickfigure Recordings)

Without explicitly promoting a drug lifestyle, One's Not Enough is indeed enough to make anyone want to begin leading an alternative, counter-culture mode de vie. While heavily influenced by electro-pop, Femme Fatality is fully endowed with other musical textures and flavors. The album opens powerfully with "Lucky Lover," a modern-day dance anthem that manages to sound like both NIN and Daft Punk. The track "Come On, Come Out" has a late '80s new wave sound coupled with a lyrical base not unlike Strummer's protesting voice in The Clash.

An impressive feature of Femme Fatality is its incomparable energy, diffused throughout the entire album in catchy, upbeat and tweaked-out electronic rhythms. The title track explodes with hyped-up musical fervor that would intimidate the faint of heart. The album takes a darker turn near the end, as "Don't Kill for Me" contemplates murder, death and the unmistakable moment in which a life fades away. The final track "Win, Lose, Die" talks about the pain of fame and the price of notoriety in a way that is both honest and lyrically insightful.

Mine Salkin

THE RAMBLIN' AMBASSADORS

VISTA CRUISER COUNTRY SQUIRE

(Mint Records)

Vista Cruiser Country Squire has the rare quality of serving as a pleasant aural background when played on low, but transforms into full-throttle revelry once the volume is turned up. This dichotomy is not surprising from the Calgary band that formed on a dare, with a children's grade school teacher as their lead guitarist, and a first release (Avanti) that included a song fantasizing about obtaining a fragment of Billy Gibbons' (of ZZ Top) beard and storing it in a safe deposit box.

The musicianship of the band is evident throughout this sophomore release, as each of the dozen tracks are instrumental and yet retain distinct personalities. Song titles hold greater significance—without lyrics to rely on, they are the only clues for deciphering the meaning behind the music. Some topics are immediately identifiable: "Frank Slide Song" references an historical event, and "Camino Real," a Tennessee Williams play. More winsomely obscure titles, like "Cabbage Diablo" (digestive problems as a result of Ukrainian food) and "Cupcakes di Milo" (an armless burlesque performer) entail pestering the schoolteacher while nursing a well-earned hangover. As well as being the most imaginatively named, the two song titles are also the most sultry selections on the album, with guitar grooves as reminiscent of the Cramps as they are of Dick Dale. This is perhaps another example of the band's duality, as you'd be just as likely to find Poison Ivy doing the surfer stomp as you would Gidget.

Melissa Smith

KICK IN THE EYE

SEA OF BITTERNESS

(Independent)

On Sea of Bitterness, Kick in the Eye features the vocals of Donnie and Marian (not Marie), reminiscent of Los Campesinos!, infused with George Thorogood's "Bad to the Bone." The opening track, "Worseful Life" focuses on the band's hatred for living in Vancouver's modern metropolis. The song emphasizes that capitalism has nothing to do with humanity or community, and that we are ruled by our consumer needs. "Red Army Overdrive" is written from the perspective of Russia during WWII, and acts as a morality tale that stresses to never underestimate the power of the people.

The band name signifies that people have experienced a sudden awakening that has led our current society to criticize how consumer culture operates. While many of Kick in the Eye's songs appear to be about relationships on the surface, the deeper meaning lies in their impressions of the world. The group demonstrates that industries are carefully dehumanizing our world, inspiring its audience to take a stand against corporations. Kick in the Eye have put a lot of thought and effort into this record, with the hope that fans will open their eyes and clearly evaluate the world that surrounds them. The music is unique and catchy, and Sea of Bitterness is an album that deserves much praise and attention.

Terris Schneider

UNDER REVIEW

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Smith & Seymour

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06/21 PINK MARTINI

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CiTR 101.9 FM PROGRAM GUIDE

You can listen to CiTR online at www.citr.ca or on the air at 101.9 FM

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
6am							
7am	BBC	BBC	PACIFIC PICKIN'	BBC	BBC	BBC	BBC
8am			FILL IN				
9am	TANA RADIO	BREAKFAST WITH THE BROWNS	GIVE 'EM THE BOOT	SUBURBAN JUNGLE	END OF THE WORLD NEWS	FILL-IN	
10am	SHOOKSHOOKTA		THIRD TIME'S THE CHARM	POP ROCKS	SWEET AND HOT	SKA-T'S SCENIC DRIVE	THE SATURDAY EDGE
11am	KOL NODEDI	GROUND CONTROL	MORNING AFTER SHOW	ANOIZE	DUNCAN'S DONUTS	THESE ARE THE BREAKS	GENERATION ANNIHILATION
12pm		ALTERNATIVE RADIO	FILL-IN	THE GREEN MAJORITY	WE ALL FALL DOWN	THE BROADCAST	POWERCHORD
1pm	THE ROCKERS SHOW		REEL TO REEL	DEMOCRACY NOW	INKSTUDS	RADIO ZERO	
2pm			NATIVE SOLIDARITY NEWS	RUMBLETONE RADIO A GO GO	CRIMES & TREASONS		CODE BLUE
3pm	BLOOD ON THE SADDLE	SHAMELESS	WINGS			NARDUAR PRESENTS	
4pm	CHIPS WITH EVERYTHING	SAINT TROPEZ	WENNER'S BBQ	CANADIAN VOICES	MY SCIENCE PROJECT	PEDAL REVOLUTION	LEO RAMIREZ SHOW
5pm		NEWS 101	FLEX YOUR HEAD	AND SOMETIMES WHY	STEREOSCOPIC REDOUT	FILL-IN	NASHA VOLNA
6pm	QUEER FM	SOME SOUND RADIO RADIO	SALARIO MINIMO	FOLK OASIS	EXQUISITE CORPSE	AFRICAN RHYTHMS	SHADOW JUGGLERS
7pm							
8pm	RHYTHMSINDIA	RADIO FREE GAK					
9pm	MONDO TRASHO						
10pm		THE JAZZ SHOW					
11pm	TRANSCENDANCE		CAUGHT IN THE RED	JUCEBOX	LIVE FROM THUNDERBIRD RADIO HELL	RAINBOW GROOVE	SYNAPTIC SANDWICH
12am							
1am	SUNDIAL FLOODLIGHT	VENGEANCE IS MINE		HANS KLOSS' MISERY HOUR	FILL IN	SHAKE A TAIL FEATHER	BEATS FROM THE BASEMENT
2am							
3am			AURAL TENTACLES				
4am	CITR RE-BROADCAST	CITR RE-BROADCAST		CITR RE-BROADCAST	CITR RE-BROADCAST	CITR RE-BROADCAST	CITR REBROADCAST
5am							

SUNDAY

TANA RADIO (World) 9-10am
SHOOKSHOOKTA (Talk) 10-11am

A program which targets Ethiopian people and aims at encouraging education and personal development in Canada. **KOL NODEDI** (World) 11am-12pm: Beautiful arresting beats and voices emanating from all continents, corners, and voids. East Asia, South Asia, Africa, The Middle East, Europe, Latin America, Gypsy, Fusion. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW (Reggae) 12-3pm

Reggae into all styles and fashions. **BLOOD ON THE SADDLE** (Rock) 12-3pm

Real cowhit caught-in-your-boots country. Alternates with:

SHAMELESS (Eclectic) 12-3pm

Dedicated to giving you a local music act in Vancouver a crack at some airplay. When not playing the PR shirk, you can hear some tunes you never knew you liked.

CHIPS WITH EVERYTHING (Pop) 5-6pm: British pop music from all decades. International pop. Japanese, French, Swedish, British, US, etc.). 80s soundtracks and lounge. Bonus your jet-set holiday now!

Alternates with:

SAINT TROPEZ (Pop) 5-6pm

Welcome to St. Tropez! Playing underrated music from several decades!

QUEER FM (Talk) 9-8pm

Dissected to the gay, lesbian, bisexual, and transgendered communities of Vancouver. Lots of human interest features, background on current issues, and great music.

queerfmradio@gmail.com

RHYTHMSINDIA (World) 9-8pm

RhythmsIndia features a wide range of music from India, including popular music from the 1930s to the present, classical music, semi-classical music such as Ghazals and Thumris, and also Dawawalis, pop, and regional language numbers.

MONDO TRASHO (Eclectic) 9-10pm

The one and the only Mondo Trasho with Maxwell Maxwell—don't miss it!

TRANSCENDANCE (Dance) 10pm-12am

Join us in practicing the ancient art of rising above common thought and ideas as your host DJ Smiley Miles lays down the latest trance cuts to propel us into the domain of the mystical.

SUNDIAL FLOODLIGHT (Eclectic) 12-3am

Dedicated to all things done

MONDAY

BREAKFAST WITH THE BROWNS (Eclectic) 8-11am

Your favourite Brown stars, James and Peter, offer a sassy blend of the familiar and exotic in a blend of aural delights! breakfastwiththebrowns@hotmail.com

GROUND CONTROL (Eclectic) 11-12pm

Fun and independent music supported by a conversational moment of information, opinion and anecdote focussing on the here, now, and the next week.

ALTERNATIVE RADIO (Talk) 12-1pm

Hosted by David Barsamian.

PARTS UNKNOWN (Pop) 1-3pm

Parts Unknown, an indie pop show that has been on CiTR since 1989, is like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

LET'S GET BAKED (Talk) 3-4pm: Vegan baking with "rock stars" like Laura Peak, The Food Jammers, Knock Knock Ginger, The Superlatantics and more.

THE RIB (Eclectic) 4-5pm

Explore the avant garde world of music with host Robyn Jacob on **The Rib**. From new electronic and experimental music to improvised jazz and new classical! So weird it could blow your mind!

NEWS 101 (News/Talk) 5-5:30pm

Vancouver's only live, volunteer-produced student and community newsweek. Every week, we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

CAREER FAST TRACK (Talk) 5:30-6pm

SOME SOUND (Indie Rock) 6-7:30pm

RADIO FREE GAK (Indie rock) 7-8pm

THE JAZZ SHOW (Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by the ever-savvy Gavin Walker.

Features at 11pm:

June 2: As Jazz Festival Month is happening we present one of the stars of this year's event: bassist/leader Charlie Haden and his Quartet West with tenor saxophonist Eric Watts, pianist Alan Broadbent and drummer Larance Marable/Marable will be replaced by Rodney Green at the Festival.

One of the guest's finest recordings is "Haunted Heart".

June 9: Grout's appearance of the Jazz Festival's media director, the ebullient Mr. John Orysk. John with Gavin will highlight many of the performers at Jazz Fest. 2008. Don't miss this show.

June 16: Pianist/hand leader/ Jazz legend, Dave Brubeck, is one of the major stars this year. Tonight we present one of his finest recordings with his "classic quartet" including alto saxophonist Paul Desmond. "Jazz at Oberlin" is an essential Brubeck recording that will blow you away!

JUNE 23: TBA

JUNE 30: We and the month with one of the most extraordinary bands in Jazz history: pianist Keith Jarrett, bassist Gary Peacock and drummer Jack DeJohnette. Nothing more need be said.

VENGEANCE IS MINE (Punk) 12-2am

Going on 8 years strong, this is your home for all the best of the world's punk rock has to offer.

TUESDAY

PACIFIC PICKIN' (Folk) 8-11am

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.

GIVE 'EM THE BOOT (World) 8-9:30am

Sample the various flavours of Italian folk music from north to south, traditional and modern. An programma bilingue che esplora il mondo della musica folk italiana.

THIRD TIME'S THE CHARM (Rock) 9:30-11:30am

Open your ears and prepare for a shock! A harmless note may make you a fan! Hear the menacing scourge that that Rock and Roll Devil! Then the most dangerous criminal.

MORNING AFTER SHOW (Eclectic) 11:30am-1pm

An eclectic mix of Canadian indie with

rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. Local bands playing live on the *Morning After Sessions*.

FILL IN 1-2:30pm

REEL TO REAL (Talk) 2:30-3pm

Movie reviews and criticism.

NATIVE SOLIDARITY NEWS (Talk) 3-4pm

A national radio service and part of an international network of information and action in support of indigenous peoples' survival and dignity. The show is self-sufficient, without government or corporate funding.

WINGS (Talk) 4-4:30pm

WENNER'S BARBEQUE (Sports) 4:30-5pm

Tune in each week to hear Daryl Wenner talk about the world of sports. (I discuss everything from the Vancouver Canucks to the World Rock Paper Scissors Championship. Your calls are welcome and I hope you enjoy listening.

EXHAUSTION (Talk) 5-6pm

FLEX YOUR HEAD (Hardcore) 6-8pm

Punk rock and hardcore since 1989. Bands and guests from around the world.

SALARIO MINIMO (World) 8-10pm

The best rock in Spanish show in Canada since 2000. None of that topical stuff here. No accepts imitations!

CAUGHT IN THE RED (Rock) 10pm-12am

Trawling the trash heap of over 50 years' worth of rock 'n' roll debris. Dig it!

AURAL TENTACLES (Eclectic) 12-2am

It could be punk, ethno, global, trance, the spoken word, rock, the unusual and the weird, or it could be something different. Hosted by DJ Pierre.

auraltentacles@hotmail.com

SUBURBAN JUNGLE (Eclectic) 8-10am

Live from the Jungle Room in his Top Secret Eco-Pod complex high in the Cascade Mountains, join radio host Jack Velvet for an eclectic mix of music, sound bites, information and insanity.

Not to be missed!

POP ROCKS 10-11:30am

ANOIZE (Noise) 11:30am-1pm

An hour and a half of avant rock, noise, plunderphonics, psychedelic, and outsider aspects of audio. An experience for those who want to be educated and

FAIRtated.

THE GREEN MAJORITY (Talk) 1-2pm

DEMOCRACY NOW (Radio) 2-3pm

RUMBLETONE RADIO A GO GO (Rock) 3-5pm

Primitive, fuzzed-out garage mayhem!

CANADIAN VOICES (Talk) 5:30-6:30pm

AND SOMETIMES WHY (Pop/Eclectic) 6:30-8pm

First Wednesday of every month.

Alternates with:

SAMSQUANTCH'S HIDEAWAY (Eclectic) 8:30-9pm

All-Canadian music with a focus on indie-rock/pop.

FOLK OASIS (Folk) 8-10pm

Two hours of eclectic folk/roots music, with a big emphasis on our local scene. Don't own any Birkenstocks? Allergic to patchouli? Come in! A kumbaya-free zone since 1997.

folkoasis@gmail.com

JUCEBOX (Talk) 10-11PM

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sexual health, expressing diversity, celebrating queerness, and encouraging pleasure at all stages. Sexuality educators Julia and Alex will quench your search for responsible, progressive sexuality!

HANS KLOSS' MISERY HOUR
(Hans Kloss) 11pm-1am
This is pretty much the best thing on radio.

THURSDAY

END OF THE WORLD NEWS (Talk)
9:00am
SWEET AND HOT (Jazz) 10-12pm
Sweet dance music and hot jazz from the 1920s, 30s and 40s.
DUNCAN'S DONUTS (Eclectic)
12-1pm
Sweet treats from the pop underground. Hosted by Duncan, sponsored by donuts. <http://duncandonuts.wordpress.com>
WE ALL FALL DOWN (Eclectic) 1-2pm
Punk rock, indie pop, and whatever else I deem worthy. Hosted by a closet nerd. www.weallfalldowncz.blogspot.com
INK STUDS (Talk) 2-3pm
Ink Studs focuses on underground and indie comic from publishers like Fantagraphics, Top Shelf, Drawn and Quarterly and more. Each week, we interview a different creator to get their unique perspective on comic and discuss their own interesting and upcoming works.
CRIMES & TREASONS (Hip Hop)
3-5pm
crimesandtreasures@gmail.com
MY SCIENCE PROJECT (Talk) 5-6pm
Zoom a little zoom on the My Science Project rocket ship, piloted by your host, Julia, as we navigate eccentric, under-explored, always relevant and plainly cool scientific research, technology, and poetry (submissions welcome). myscienceprojectradio@yahoo.ca
Alternates with:
PEDAL REVOLUTIONARY (Talk) 5-6pm
pedalrevolutionary@gmail.com
STEREOSCOPIC REDOUBT (Rock)
6-7:30pm
Psychadelic, acid punk, freebeat, prog and other grotesque and socially relevant artifacts from 1965 to today, with a particular emphasis on Vancouver's freak flag with pride.
www.myspace.com/sterEOSCOPICredoubt
EXQUISITE CORPSE (Experimental)
7:30-9pm
Experimental, radio-art, sound collage, field recordings, etc.
Recommended for the insane.
artcorpse@yahoo.com
LIVE FROM THUNDERBIRD
RADIO HELL
(Live Music) 9-11pm
Featuring live bands! every week performing in the comfort of the CITR Lounge. Most are from Vancouver,

but sometimes bands from across the country and around the world are nice enough to drop by to say hi.
LAUGH TRACKS (Talk) 1-2pm
Laugh Tracks is a show about comedy. Kip Nistrup from the 'zine Generation Exploitation, hosts.
generationexploit@yahoo.com
musicalboot@yahoo.ca
BBC 11:30pm-1:30am

FILL-IN (Eclectic) 8-10am
SKA-TS SCENIC DRIVE (Ska)
10am-12pm
Canada's longest running Ska radio program. Email requests to: djska_1@hotmail.com
THESE ARE THE BREAKS (Hip Hop)
12-1pm
Top notch crate digger DJ Avi Shack mixes underground hip hop, old school classics, and original breaks.
beatsandtree@telus.net
THE BROADCAST 1-2pm
Betti Forte has been a pro DJ for over a decade. She's deejayed throughout the world in places like Paris, Berlin, Rome and Malmo. From 1998-2002 she hosted the infamous *Shant & Be* (until the DJ Hancut) on CITR, and she couldn't be happier to be back with The Broadcast, showcasing women in music.
RADIO ZERO (Eclectic) 2-3:30pm
We play an international mix of super-fresh weekend party jams from new-wave to foreign electro, indie rock, baile, booty, club rap, juke, disco, Bollywood, dancehall, and whatever else we feel like.
www.radiozero.com
NARDWAR THE HUMAN SERVETTE PRESENTS (Nardwar)
3:30-5pm
Jon Nardwar the Human Servette for an hour and a half Manhattan Clam Chowder flavoured entertainment. Doat doot doot doo... doot doot
nardwar@nardwar.com
NEWS 101 (Talk) 5-6pm
AFRICAN RHYTHMS (World) 7:30-9pm
RAINBOW GROOVE (Dance/Electronic) 9-10:30pm
Getting you in the mood for the weekend. DJ BFAD presents a kaleidoscope of funky grooves for your mind, body & soul
SHAKE A TAIL FEATHER (Soul/R'n'B) 10:30-12am
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits, test soul gems and contemporary artists recording in that classic soul style.
I LIKE THE SCRIBBLES (Eclectic) 12-2am
Beats mixed with audio from old films and clips from the internet. 10% discount for callers who

are certified insane. Hosted by Chris D.

SATURDAY

THE SATURDAY EDGE (Roots)
8am-12pm
Now in its 22nd year on CITR, The Saturday edge is a personal guide to world & roots music—with African, Latin and European music in the first half, followed by Celtic, blues, songwriters, Cajun and whatever else fits!
steviedj@bongobeat.com
GENERATION ANNIHILATION (Punk) 12-1pm
A fine mix of streetpunk and old school hardcore backed by band interviews, guest speakers, and social commentary. crashburnradio@yahoo.ca
POWER CHORD (Metal) 1-3pm
Vancouver's longest running metal show on the air. If you're into music that's on the heavier/darker side of the spectrum, then you'll like Power Chord. Sonic assault provided by Metal Ron, Gerald Rattlehead and Geoff the Metal Pimp.
CODE BLUE (Roots) 3-5pm
From backwoods delta low-down slide to urban harp honks, blues, and blues roots with your hosts Jim, Andy and Paul. codeblue@boudy-system.org
THE LEO RAMIREZ SHOW (World)
5-6pm
The best mix of Latin American music. leoramirez@canada.com
NASHA VOLNA (World) 6-7pm
News, arts, entertainment and music for the Russian community's local and abroad. <http://nashavolna.ca>
SHADOW JUGGLERS (Dance/Electronic) 7-9pm
This eclectic show welcomes you to broaden your musical knowledge with DJs MP, Socool, Sco & guests. We work across musical genres including electronic and club-based music, which are rarely introduced into mainstream musical culture. Travel through world sounds. myspace.com/shadowjugglers
SYNAPTIC SANDWICH (Dance/Electronic/Eclectic)
9-11pm
Every show is full of electro bleeps, retrowave, computer generated, synthetically manipulated audio rhythms. If you like everything from electro/techno/ trance/Bat music/retro '80s this is the show for you!
www.synapticandwich.net
BEATS FROM THE BASEMENT (Hip Hop) 11pm-1am
Hosted by J-Bogge and Joolboy, promising listeners the latest tracks, the classics, the rare and the obscure, current events, and the special features of peeps coming into the studio. Most importantly listeners can expect to be entertained... church.
klymkiv@gmail.com

"Pulling together the musical mastery of the American south and turning spoken word into a book of wonderment, *Magic Hour Sailor Songs* is ... destined to be a poetic iconoclast. If you put Jeff Buckley, Bob Dylan and Johnny Cash into a liquidiser, the result would be C.R. Avery. CR Avery offers a new twist of all that has come before him - the power of the beat box. It should also be noted that Avery uses his skills subtly, never overdoing the verbal drum-machinery."

LUKE STARR,
Kruger Magazine UK

C.R. AVERY NEW MAGIC HOUR ALBUM | SAILOR SONGS



"(C.R. Avery's) union of hip-hop and beat-up blues packs a powerful punch." 5/6 STARS
TIME OUT LONDON, UK

"most imaginative artist this reviewer has heard in ages. A true artist." 9/10, AMERICANA-UK

"This album is like nothing else you would have heard all year and even maybe ever."
PENNYBLACKMUSIC.COM, UK

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June 11. San Francisco. The Fillmore
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June 14. Chicago. Park West
June 17. Toronto. Harbourfront
June 18. Montreal. Club Soda

hey ocean!

album release tour

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St. James Hall—All Ages

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heyocean.com

AMS EVENTS
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CITR CHARTS!

Oops, looks like we missed last month's chart! So, just to keep you in the loop on what the dopest hits of the month were, here's...

MAY 08

#	Artist	Title	Label
1	Destroyer**	<i>Trouble In Dreams</i>	Merge
2	Chris-A-Riffic*	<i>Chris-A-Riffic</i>	Independent
3	The Sword	<i>Gods Of The Earth</i>	Kemado
4	The Green Hour Band*	<i>The Green Hour Band</i>	Kingdom
5	Crystal Castles*	<i>Crystal Castles</i>	Last Gang
6	Fuck Buttons	<i>Street Horrizing</i>	ATP
7	Ghost House**	<i>The Good</i>	Reluctant
8	Hawaiian Bibles**	<i>There's Good People In The City</i>	Independent
9	The Constantines*	<i>Kensington Heights</i>	Arts&Crafts
10	Japandroids**	<i>Lullabye Death Jams</i>	Independent
11	Dirthombs	<i>We Have You Surrounded</i>	In The red
12	The Superfantastics*	<i>Choose Your Destination</i>	Independent
13	Fake Shark, Real Zombie**	<i>Zebra Zebra</i>	Independent
14	M83	<i>Saturdays-Youth</i>	Mute
15	Chad Allan And The Reflections*	<i>Early Roots</i>	Regenerator
16	Be Your Own Pet	<i>Get Awkward</i>	Ecstatic Peace
17	Laura Barrett*	<i>Earth Sciences</i>	Paper Bag
18	Clinic	<i>Do It!</i>	Domino
19	Ghost House**	<i>The Good</i>	Reluctant
20	Vagie**	<i>Do The Earthquake 7"</i>	Nominal
21	No Kids**	<i>Welcome To My House</i>	Tomlab
22	Los Campesinos!	<i>Hold On Now, Youngster</i>	Arts&Crafts
23	Fiat Duo Jets	<i>Two Headed Cow</i>	Chicken Ranch
24	The Kills	<i>Midnight Boom</i>	Domino
25	Woodhands*	<i>Heart Attack</i>	Paper Bag
26	Ghost Bees*	<i>Tasseomancy</i>	Youth Club
27	Various	<i>David Shrigley's Worried Noodles</i>	Tomlab
28	Man Man	<i>Rabbit Habits</i>	Anti
29	Panther	<i>Secret Laws</i>	Fryk Beat
30	Bob Wiseman*	<i>The Legend</i>	Blocks
31	Black Mountain*	<i>In The Future</i>	JagJaguar/Scratch
32	Monotonix	<i>Body Language</i>	Drag City
33	Cadence Weapon*	<i>Afterparty Babies</i>	Upper Class
34	M.I.A.	<i>Paper Planes Remixes EP</i>	XL
35	Billy Bragg	<i>Mr. Love & Justice</i>	Anti
36	The Mae Shi	<i>HLLLYH</i>	Team Shi
37	The Black Keys	<i>Attack & Release</i>	Nonesuch
38	Various**	<i>Manoeuvres 2: A Collection...</i>	So Called
39	Kerosene Daydream*	<i>Oscillate</i>	Independent
40	Duchess Says*	<i>Anthologies Des Trois Perchours</i>	Alien8
41	Breeders	<i>Mountain Battles</i>	4AD
42	The Raveonettes	<i>Lust Lust Lust</i>	Vice
43	Millimetrik*	<i>Northwest Passage's New Era</i>	P572
44	Simply Saucer*	<i>Half Human, Half Live</i>	Sonic Unyon
45	A Faulty Chromosome	<i>As an ex-anorexic six sick exit...</i>	Independent
46	Nick Cave And The Bad Seeds	<i>Dig. Lazarus, Dig!!!</i>	Anti
47	Jonathan Richman	<i>Because Her Beauty Is Raw ...</i>	Vapor 48
48	Various*	<i>In Tune Saskatchewan 2008</i>	Sask Music
49	Son Lux	<i>At War With Walls And Mazes</i>	Anticon
50	Goldtrapp	<i>Seventh Tree</i>	Mute

JUNE 08

CITR's charts reflect what has been spun on the air for 2007. Artists with stars alongside their names (*) are from this great land o' ours. Most of these platters can be found at finer (read: independent) music stores across Vancouver. If you can't find them there, give our Music Director a shout at 604-822-8733. His name is Luke. If you ask nicely, he'll tell you how to get them. To find other great campus/community radio charts check out www.earshot-online.com.

#	Artist	Title	Label
1	The Green Hour Band*	<i>The Green Hour Band</i>	Kingdom
2	The Constantines*	<i>Kensington Heights</i>	Arts & Crafts
3	Islands*	<i>Arm's Way</i>	Anti
4	Tokyo Police Club*	<i>Elephant Shell</i>	Saddle Creek
5	Teenage Head With Marky Ramone*	<i>Teenage Head With Marky Ramone</i>	Sonic Unyon
6	Cut Copy	<i>In Ghost Colours</i>	Modular
7	Andy Dixon*	<i>The Mice Of Mt. Career</i>	Ache
8	Portishead	<i>Third</i>	Island
9	Crystal Castles*	<i>Crystal Castles</i>	Last Gang
10	Vancouver*	<i>Obvious</i>	Mint
11	El Perro Del Mar	<i>From The Valley To The Stars</i>	Control Group
12	Cancer Bats	<i>Hail Destroyer</i>	Distort
13	Japandroids*	<i>Lullabye Death Jams</i>	Independent
14	Various*	<i>Musicworks 100</i>	Musicworks Mag
15	Jonathan Richman	<i>Because Her Beauty...</i>	Vapor
16	Son Lux	<i>At War With Walls and Mazes</i>	Anticon
17	The Last Of The Bad Men*	<i>Ride</i>	D.H.D.
18	Hawaiian Bibles*	<i>There's Good People In The City</i>	Independent
19	No Age	<i>Nouns</i>	Sub Pop
20	Ghost House*	<i>The Good</i>	Reluctant
21	The Gossip	<i>Live In Liverpool</i>	Sony
22	M83	<i>Saturdays-Youth</i>	Mute
23	Jamie Lidell	<i>Jim</i>	Warp
24	Various*	<i>Brampton Indie Arts Festival</i>	Pumpkin Pie Corp.
25	Laura Barrett*	<i>Earth Sciences</i>	Paper Bag
26	The Sword	<i>Gods Of The Earth</i>	Kemado
27	Destroyer*	<i>Trouble In Dreams</i>	Merge
28	Chris-A-Riffic*	<i>Chris-A-Riffic</i>	Independent
29	A Faulty Chromosome	<i>As An Ex-Anorexic Six Sick Exit...</i>	Independent
30	Woodhands*	<i>Heart Attack</i>	Paper Bag
31	Various*	<i>Do You Want To Talk All Night?</i>	Sappy
32	Fight Of The Conchords	<i>Flight Of The Conchords</i>	Sub Pop
33	Does It Offend You, Yeah?*	<i>You Have No Idea...</i>	Virgin
34	Urban Surf Kings*	<i>Bang Howdy Partner</i>	Independent
35	Animal Collective	<i>Water Curses</i>	Domino
36	Creature*	<i>No Sleep At All</i>	Bonsound
37	B-52s	<i>Funplex</i>	Astralwerks
38	Goldtrapp	<i>Seventh Tree</i>	Mute
39	Winning*	<i>Could We Believe In Magic?</i>	Ache
40	Vetiver	<i>Thing Of The Past</i>	Gnomonsong
41	Pennywise	<i>Reason To Believe</i>	Interscope
42	Stephen Malkmus And The Jicks	<i>Real Emotional Trash</i>	Matador
43	Millencolin	<i>Machine 15</i>	Epitaph
44	The Long Blondes	<i>The Glow: Pt. 2</i>	K
45	The Long Blondes	<i>Couples</i>	Rough Trade
46	Neon Neon	<i>Smiles style</i>	Lux
47	Fake Shark real Zombie*	<i>Zebra Zebra</i>	Vinyl-Junkie
48	The Mae Shi	<i>HLLLYH</i>	Team Shi
49	Boris	<i>Smile</i>	Southern Lord
50	Pork Belly Futures*	<i>Pork Belly Futures</i>	Cordova bay

ndidi onukwulu

by
Nat Jay

REGULAR

With a soul that she is happy to bare onstage, a knock-out voice and a connection with the blues unlike most of her age, Ndidi Onukwulu is a force to be reckoned with on the Canadian music scene. A past CBC Galaxie Rising Star and Maple Blues Society New Artist of the Year award winner, the songstress releases her second album, *The Contradictor*, this month on the Jericho Beach label. Her honesty is refreshing and her perspective endearing as she talks about her past, present and future in music. **D** *A sophomore recording can be a nerve-wracking experience. Did you have any fears going into the recording of *The Contradictor*?*

You bet it most certainly can be nerve-wracking. In this particular case, however, it wasn't a fearful situation. The songs on this record are songs I wrote and had been working on for a year and a half prior to going into the studio. Because I had worked with them that long I had the melody, arrangements and the main guitar lines ready to go. So it was a matter of development. Because I took my time with the writing process, I went into the recording process confident in the direction each song was going to take.

D *You have been honoured with several awards in the past. What kind of expectations do you have for the next year or so?*

Expectations? Well that is a tough question. I just want to play. I want to make music that all humans can relate to and identify with, sing songs with beauty and heart and then to play for as many people as I can for as long as I can. So really I suppose the only thing I can hope for is to have this record perhaps open up a few new places for me to do what it is I do.

D *A great deal about a performer's success has to do with stage presence, which you seem to have a ton of. Is this something that has always come naturally to you or do you have some influences that helped you learn how to win over an audience?*

I have no idea how to win an audience over. I really just live in that moment and shut out thoughts that can lead me into trouble, and I'm as honest and open as I can be. I suppose that would mean that it does come naturally to me. However, sometimes I can connect, sometimes I can't—it really depends on the environment and the audience. [There is certainly a] natural energy I was born with, but the actual process and the connection to the crowd is a learned thing that, well, is learned entirely in the moment.

D *You play with some talented, experienced musicians, like Madagascar Slim. What's it like to work with a veteran, in practice and performance?*

Slim is amazing to play with. I could not have been blessed with a better mentor. Working with people at that level is such a huge learning experience. Just being around that kind of craftsmanship and artistry really pushes me to well go to different levels within myself. I am very, very lucky to play with the people I play with.

D *A lot of artists tend to have a darker side to their personality and you admit to being one of them. Is it difficult to bare your innermost thoughts and feelings onstage?*

No, not at all. I mean, all I have are my thoughts and feelings, and really I don't mind sharing. I generally tend to say things everyone else wants to say but just doesn't. I suppose it's my job to be open and honest and Frank about what goes on inside because we all feel it. It can be hard for many to articulate and sometimes just knowing that someone else is going through the same thing as you can make it less of a lonesome experience.

D *You say that you can sing in many different styles, but that you connect most with blues. What is it about blues music that speaks to you?*

It's the pain I identify with the root sounds, the freedom of it, the story of it. I guess it's in my soul. I have always been drawn to rough voices, slightly out of tune, with heavy licks, and stories. Stories of heartache, break, hardships and life.

D *Your father is also a musician. What musical lessons has he taught you about your career?*

My father was not a part of my life. I don't really know him, so truth is he has had nothing to do with my career or my drive. I walked this road on my own.

D *You have split your time between Vancouver and Toronto for many years. What do you find is most different about the music industry in each city?*

Toronto is really a commercial city. It's where the money is, so those looking for more of a pop/indie sort of career end up there. Vancouver is really artistic, and the drive of most of the artists here is extreme edge-pushing, which I deeply respect. Each city has its perks: Toronto is an extroverted, business development, scene maker; Vancouver is an introspective, creatively driven, boundary-pushing platform.

D *Do you prefer one over the other?*

Yes, I prefer Vancouver. It did, however, take me ten years to figure that out.

D *You also lived in New York for a while when you were younger. What kind of influence has that had on your music?*

New York, New York—it seems like a dream now. That was a tough town. It perhaps helped me grow a thick skin.

D *You will be playing on June 25 at the Commodore. That's a big room to fill with great sound. Are you very excited to play there?*

Actually the Commodore show is part of the Vancouver Jazz Festival and I am playing with Sean Kuti. It should be interesting. He has a big, big band. My musical set up for this

show will be unique: I will be playing with drums, guitar, violin and mandolin. So it's quite a contrast to the afro funk explosion that will be happening on the same stage. I like that—creating contradictions. It's going to be a lot of fun. I am going to be doing a CD tour in September with my band of fantastic musicians, so that will be more of a straight ahead affair. I love to play. I would play a show just with a tambourine if it meant I could party on the stage. I'm very excited to play—VERY!!!

D *Blues is not exactly a mainstream, radio-friendly genre. How does a blues artist make a living in today's music industry?*

Well, I am not specifically a blues artist, I think that's just sort of where my soul lies. But I believe in sound and trying to melt together and shatter the concept of genres. To create a new sound is my ultimate creative goal; to develop push and figure out how to build new concept of "blues," which may very well ruffle some feathers, but hey, that's what this world is about. My new record really isn't a blues record. It hovers somewhere between cabaret, jazz and blues (maybe even a bit country—who knows). I work hard and create honest songs and play my heart and soul out on whatever stage I am lucky enough to get to play. So that's how I make my living; by working very hard to give energy to everyone and anyone who needs or wants it.

D *The Contradictor is about "contradicting the anguish with a full, upbeat resonance," and also talks about non-conformity. Why do you feel the need to go against the grain?*

In life we all need to go against the grain. Well, at least that is my personal opinion. We need to experience and go into uncomfortable zones in order to be able to connect to our deepest levels, and in turn, to connect to the world. All around us there is turmoil and anguish—places with no grain to go against. To sit around and try and placate people/ears that have everything they need is not the way to evolve. Evolution involves taking risks and being willing to be completely shut out and ripped down, but knowing inside yourself that you are taking something to a new level. Now I am not even close to there yet, but I'll get there eventually. The more uncomfortable I make myself, the deeper I go.

D *You worked with some amazingly accomplished musicians on this record. What did you learn from them in the recording process?*

Phew. I don't even know if there are words to describe what I have learned from them. I mean, it's great to be at the level where people as distinguished as the players [on my album] want to play with me. The whole record was recorded live off the floor (everyone playing together), which, for me, is a first. My first record was done in a rather fragmented way. No one was ever in the studio together, so this was a lot of fun. A few of them even play my rotating band of characters. It's great to work with people that have been around the block. And this process was great because I was heavily involved: not only did I write the songs (with the exception of a cover), but I was arranging as well. I was also involved in the mixing, mastering and various production.

D *Did the album turn out the way you had hoped? In your eyes how does it compare to your first album, No, I Never?*

It is a bigger record, so it's the next stage. Did it turn out the way I had hoped? You know, it's a solid record and these are my songs, and it simply is, which is great, because not a lot of records just are.

D *What plans and goals do you have for the new record?*

I hope to play the pants out of it.

Ndidi Onukwulu plays the Commodore Ballroom for the Vancouver International Jazz Festival on June 25.

SKINNY JEAN SPINS THE SUMMER SOUNDS...

ZULU'S LATEST AND GREATEST!

ANDY DIXON The Mice of Mt. Career CD 12.98

Andy Dixon makes constant hard work and business sense effortless. Not only is he super prolific and diverse in his interests and practices, simultaneously taking on multiple fully-relevant music projects such as **Secret Monkey** and **Winning**, a graphic and web design business, visual art, and running a record label (Ache), but the quality of his output in all areas is also consistently high. Indeed, it is very high. Plus, a sweeter guy would be hard to find. What is perhaps most impressive, however, is that **Dixon** keeps improving, never content to rest on his past achievements. **The Mice of Mt. Career** is the latest example — excellent as always — of his increasing effort to combine electronics with live musicians and singing. Good work, dude.

CD 12.98

YOUNG AND SEXY The Arc CD

Ten years in and still going strong, **Young and Sexy**, featuring the truly artful vocals of **Paul Pittman** and **Lacy Brain**, have achieved a "music lovers' maturity" on **The Arc**, their forth full-length. On their website, **Mint Records**, **Young and Sexy's** home base, checks influences such as **Pink Floyd**, **Fairport Convention**, **The Zombies**, **Lied Zepplin**, and **The Go Betweens**, and that makes sense to our seasoned ears. Rather than use these references as a kind of 'style' pastiche, mind you, **Young and Sexy** embrace and absorb these now-canonical groups, drawing sound and intelligently from them, getting into the "inner logic" of their music. The result is a patchwork of "sounds like" songs but a mature, wholly original, and skilful synthesis. Like the artists they love, **Young and Sexy** have made an album to live with.

CD 12.98

ISLANDS Arm's Way CD

With both the past success of **Return to the Sea**, Islands' adventurous debut, and the unruly, well-loved specter of the Unicorns to contend with, **Nick Thorburn** and the rest of Islands have much to take on. It is surely a mixed blessing to have such a strong back catalogue so early in a musical life, which can as easily cripple as empower an artist's future challenge. Another key is the ever-changing field of "independent" pop music itself, which is marked by growing eclecticism, greater levels of musical competence, increasing professionalization (for good and bad) and, if lucky, rising commercial success. With bands like **Animal Collective** on one side (centrifugally) and **Vampire Weekend** on the other (centripetally), Islands have opted go "big" on **Arm's Way**, with more advanced arrangements, more diverse instrumentation, and — maybe most of all — more of a sense of theatre. What remains throughout, of course, is **Thorburn's** enormous yet quirky talent. We recommend bringing **Arm's Way** in for a hug.

CD 14.98

MY MORNING JACKET Evil Urges CD

Pew. Has it really been three whole years since CD, the last **My Morning Jacket** full length? Ok, sure, there was a killer double live album two years ago (feel free to insert your own "double live album" cliché, reference or joke here). But we're trotting masses are in need of some new material, damn it. For the uninitiated, **My Morning Jacket** hail from Louisville, Kentucky, which was once a hub of some of the great indie rock/post-rock bands of the 1990s (see: **Slint**, **Gastr Del Sol**, **Will Oldham**, **David Pajo**). Perhaps more important, though, is that Louisville is also the home of down south, country-tinged rock. **My Morning Jacket** have managed to pull this musical background together to create a heady mix of bad ass all-country and indie rock (with a small dab of shoegazing), all topped with **Jim James'** distinctive warbled croon. AVAILABLE JUNE 10th.

CD 14.98

FLEET FOXES Fleet Foxes CD

In rock, feel, and sensibility, **Fleet Foxes** bring to mind groups like **CSNY**, **The Band**, **The Birds** and, of course, **Dylan**. Here at the tail-end of the hippy/baby boomer/beatnik era, which, amongst many other things, has given us individualized "lifestyle" politics, there is an urgent need for some new form of "we're in it together" awareness. With their tuneful folk-rock and lovely group harmonies, which seems much more than a mere retro-revisionism, **Fleet Foxes** sincerely express the "collectivist" aspirations of 60s counterculture. Of course, there is no heavy agenda here: any "politics," such as they are, are embodied in the spirit of the band and their music. What's key is that the **Fleet Foxes** produce sweet, sweet music that's genuine and moving. While, as **Neil Young** recently argued, music is no longer able to change the world, if done well and right, such as **Fleet Foxes'** Sub Pop debut, we argue it can still speak the truth. And a little sweet, sweet truth is what we need right now.

CD 14.98

VETIVER Thing Of The Past CD

The **Thing Of The Past** plays like a research project, a daily entry, and a mix tape — something between the three. Following the "sleeper success" of 2006's **To Find Me Gone**, **Andy Cable** and his band have decided to produce a carefully chosen collection of covers (if you'll forgive the alliteration), drawing from lesser-known songs from the late 60s and early 70s, including material by **Michael Hurley**, **Biff Rose**, **Vashti Bunyan**, **Townes Van Zandt**, **Garland Jefferys**, and **Howlin' Wolf**. Rather than try to recreate these tunes in a strict or verbatim way, as if enacting a kind of "nostalgia jukebox," **Cable** and crew instead gently introduce their own music sensibility into the material, giving the tunes a personal, yet still informed and faithful, new life.

CD 14.98

SILVER JEWS Lookout Mountain, Lookout Sea CD/LP

Following at last 2005's **Tanglewood Numbers**, indie-rock veteran **David Berman's** latest for Drag City, the self-described "foe-hermic" (whatever that means) **Lookout Mountain, Lookout Sea**, features his current touring band, which includes his wife, **Cassie Berman**, on bass and vocals. As always, **Berman** is engagingly erudite and articulate; much of his appeal, especially in his post-**Red Kream** phase, has always been his highly literate, if classically "scholar-ese" lyrics. This time, however, rather than inward and inscrutable, **Berman** is exercising what he claims to be a fairly newfound "outward" view, which he describes as "epic." To him this means entering the world, attempting to address it in all its everyday complexity and challenges. But no matter his scope or orientation, **Berman** is always insightful and pithy, and increasingly musical.

CD/LP 14.98

THE NATIONAL A Skin/A Night CD/DVD

Well, well, well. As if **The National** haven't done enough for their fans already. What with non-stop touring and several jaw-dropping records in a row, you'd think they'd take a break. Instead, they're now serving an amazing CD/DVD package. Check it out: the CD is a collection of B-Sides, live tracks and demos — enough jams to satisfy all you **National** die-hards. But the real gem of this set is the DVD documentary by **Vincent Moon**, which chronicles the band as they recorded the highly-regarded — and top-selling — album, **The Boxer**. Shot in a gorgeously moody style that complements the aesthetic of the album, the documentary gives amazing insight into the creative process that went into recording the most acclaimed record of 2007. This is essential viewing and listening for all **National** fans, which, increasingly, means most everybody.

CD/DVD 16.98

SHEARWATER Rook CD/LP

Hot off the heels of the much-anticipated **Shoewater** crossover **Rook**, a much more ambitious effort than its predecessor. **Rook** has added a plethora of new instrumentation to their already formidable rock arsenal, including strings, a brass section, and what appears to be a small choir. Yowza! Talk about upping the ante! Recorded, as the band puts it, in "The Echo Lab" in Arroyo, Texas, among barred owls, pet donkeys, coyotes, and the ominous sounds of gas wells being drilled in the near distance, "this distinctly 'Americana' environment is evident" in their new, huge, often cinematic sound. Headly yet heartwarming, **Rook** is the perfect soundtrack for your summer. Trust us.

CD 14.98/LP 16.98

BONNIE 'PRINCE' BILLY Lie Down in the Light CD/LP

You know another year has passed when **Will Oldham** unveils yet another record. But are we complaining? No, ma'am, we aren't. **Lie Down in the Light** is his sixth full length under the **Bonnie 'Prince' Billy** moniker (he's got a good half dozen more). **B. P. B.** releases if you include **Supervolt**, **Sings Greatest Palace**, and his multiple live recordings and EPs). Basically, the man stays busy, which is lucky for us. **Lie Down in the Light** isn't as consistently lazy and lovelorn as 2006's **The Letting Go**. If that's what you're after, but there are a few duets with Vancouver's own **Ashley Wehr** (**Pink Mountaintops**, **The Organ**) that should have all the sunburned lovebirds singin' in the moonshine. Otherwise, the rest of the record is pretty (and prettily) contrived, reminiscent of past favorites **Ease Down the Road** and **Sings Greatest Palace**. Can't wait 'til next year...

CD/LP 14.98

SQUEEZE THESE INTO YOUR LIFE...

Natalia Clavier — **Nectar** CD features **Theivery Corporation**
Oceño Soul Sounds and **Adrian Quesada** — **The Alchemist Manifesto** CD features members of **Dap-Kings** and **Antibalas**
Ensi Arizvi — **Friend Far Life** CD
Tim Fite — **Fair Ain't Fair** CD
The Gossip — **Live in Liverpool LP and DVD**
Millencolin — **Machine 15 CD**
Various — **Soul Messages From Dimona CD** Another **Numero Group** winner!
The Cure — **The Only One CDEP?**
Malcolm Middleton — **Slight Of Heart CD**
The Detroit Cobras — **The Original Recordings CD**
The Ramblin' Ambassadors — **Vista Cruiser Country Squire CD**
Winning — **Could We Believe In Magic? CD**
The Rascareons — **Considers Of The Lonely 180g LP**
Pennywise — **Bosson To Believe CD/LP**
Kiss Costello — **Monomorph 180g LP**
Kevin Ayers And The Whole World — **Hyde Park Free Concert 1970 CD**
The Long Blondes — **Couples CD/LP**
Portinhead — **Third LP**
Almea Mann — **Smilers CD**
Jim O'Rourke — **Tamper CD**
The Byrds — **Live At Royal Albert Hall 1971 CD/LP**
Jaguar Love — **s/t CDEP**

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ZULU ART NEWS: JUNE 1-30

My Robot Friend

A Collection of Recent Work by Rebecca Chaperon



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